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New York | November 19, 2024







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PREVIEW

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Wednesday, November 13, 10am-5pm
Thursday, November 14, 10am-5pm
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Sunday, November 17, 12pm-5pm
Monday, November 18, 10am-5pm

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American Art at Bonhams

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Head of Department
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Specialist, Head of Sale
American Art

Mary Manfredi
Cataloger & Sale Coordinator
American Art



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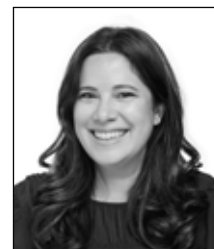


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1

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

1

WOLF KAHN (1927-2020)

Over-all Violet

signed 'W Kahn' (lower center) and inscribed with artist's inventory number '#1999 / 51' and inscribed with title (on the stretcher) and inscribed with artist's inventory number again (on the reverse)

oil on canvas

22 x 34 in. (55.9 x 86.4 cm.)

Painted in 1999.

\$25,000 - 35,000

Provenance

Reynolds Gallery, Richmond, Virginia.

Acquired by the present owner from the above, *circa* 2000s.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.



2

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

2

WOLF KAHN (1927-2020)

Dark Band

signed 'W Kahn' (lower right) and inscribed with artist's inventory number '#1999 / 50' and inscribed with title (on the stretcher) and inscribed with artist's inventory number again (on the reverse)

oil on canvas

20 x 20 in. (50.8 x 50.8 cm.)

Painted in 1999.

\$12,000 - 18,000

Provenance

Reynolds Gallery, Richmond, Virginia.

Acquired by the present owner from the above, *circa* 2000s.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

3

WOLF KAHN (1927-2020)

View Toward New Hampshire

signed 'W Kahn' (lower right) and inscribed with title (on the stretcher)
and inscribed with artist's inventory number '#4 1976' (on the reverse)
oil on canvas

40 1/4 x 54 in. (102.2 x 137.2 cm.)

Painted in 1976.

\$50,000 - 70,000

Provenance

Meredith Long & Company, Houston, 1976.

Private collection, Houston, acquired from the above, 1976.

By descent to the present owners from the above, 2008.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.



3





4

**PROPERTY FROM A PRIVATE COLLECTION,
SAN JOSE, CALIFORNIA**

4

WOLF KAHN (1927-2020)

In Cundy's Harbor, ME

signed and dated 'W. Kahn 00' (lower left)

pastel on paper

11 x 14 in. (27.9 x 35.6 cm.)

Executed in 2000.

\$4,000 - 6,000

Provenance

Private collection, New York.

Sale, Barridoff Auctions, South Portland, Maine,
April 1, 2023, lot 108.

Acquired by the present owner at the above sale.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.



5

**PROPERTY FROM A FLORIDA
PRIVATE COLLECTION**

5

WOLF KAHN (1927-2020)

Barn, Scrub in Front

signed 'W Kahn' (lower right) and inscribed
with artist's inventory number '6547,' inscribed
with title and dated '2004' (on the artist's label
affixed to the backing board)

pastel on paper

9 x 11 7/8 in. (22.9 x 30.2 cm.)

Executed in 2004.

\$3,000 - 5,000

Provenance

Arcature Fine Art, Palm Beach, by 2010.

Private collection, Illinois, acquired from the
above, January 18, 2010.

Gift to the present owner from the above, 2022.

This work will be included in the Wolf Kahn Foundation's *Catalogue Raisonné Project* of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.



6

PROPERTY FROM THE CAMILLA CHANDLER FROST TRUST

6

MILTON AVERY (1885-1965)

Facing the Wind

signed and dated 'Milton Avery 1959' (lower left)

watercolor, charcoal and oil crayon on paper

9 x 23 3/4 in. (22.9 x 60.3 cm.)

Executed in 1959.

\$15,000 - 25,000

Provenance

Mekler Gallery, Inc., Los Angeles, by 1986.

Acquired by the late owner from the above, December 12, 1986.

Exhibited

Fresno, California, Fresno Art Museum, *Milton Avery: An American Master*, November 24, 1989-April 1, 1990, n.p.

This lot is accompanied by a letter from The Milton and Sally Avery Arts Foundation, New York.



7

**PROPERTY SOLD TO BENEFIT THE
ACQUISITION FUND OF THE FINE ARTS
MUSEUMS OF SAN FRANCISCO**

7

CHARLES GREEN SHAW (1892-1974)

Birth of a Dream

signed 'Shaw' (lower left) and signed again
(on the reverse)

oil on canvasboard

12 x 16 in. (30.5 x 40.6 cm.)

Painted *circa* 1945.

\$4,000 - 6,000

Provenance

George Hopper Fitch (1909-2004) and Denise
(née Lawson-Johnston) Bouché Fitch (1925-
2022), San Francisco.

Gift to the present owner from the above, 2005.



8

**PROPERTY FROM A LONG ISLAND,
NEW YORK PRIVATE COLLECTION**

8

GEORGE L.K. MORRIS (1905-1975)

Untitled

signed and dated 'George L.K. Morris / 1960'
(on the reverse)

oil on canvas

16 1/8 x 20 1/4 in. (41 x 51.4 cm.)

Painted in 1960.

\$5,000 - 7,000

Provenance

Private collection, Long Island, New York.

By descent to the present owner from the
above, son of the above, 2022.



9

**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

9

WERNER DREWES (1899-1985)

Creative Force

signed 'Drewes' (lower left) and dated and inscribed with artist's peace cipher '6 8' (lower right) and signed again twice (on the stretcher) and numbered '1114' and dated and inscribed with the artist's peace cipher again (on the reverse)
oil on canvas
25 x 33 in. (63.5 x 83.8 cm.)
Painted in 1968.

\$8,000 - 12,000

Provenance

Meredith Long Galleries, Houston, 1979.
Private collection, Houston, acquired from the above.
Sale, Heritage Auctions, Dallas, September 15, 2022, lot 36026.
(as *Creative Forces*)
Acquired by the present owner at the above sale.

A Statement from the Estate of Werner Drewes accompanies this lot. We are grateful to the family of the artist for their assistance in cataloguing this lot.

In a Statement from the Estate of Werner Drewes, the family of the artist notes "At the time of this creation in 1968, Werner Drewes had recently retired from a 19-year tenure as professor of Design and Director of the First year Program at the School of Fine Arts at Washington University in St. Louis, Missouri. With his new wife, they purchased a farm home in Point Pleasant [Pennsylvania] overlooking the Delaware River. At this time, much of his work gravitated towards still lifes and flowers from the garden. But his strong urge for abstract expressionism continued, as can be seen by the elements in *Creative Force*. Many bold paintings were created in his barn studio at this time, and galleries in NJ, NYC and in New England, down to Washington, D.C. and a few international shows, kept his work alive. He was 69 at this time, and continued to create into his last year, at age 86." (Estate of Werner Drewes, "Note from the Artist's Family about *Creative Force*," unpublished statement, October 10, 2024, p. 5.)

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

10

ELIZABETH CATLETT (1915-2012)

Embrace

inscribed 'EC' (on the base)

black marble

20 1/2 in. (52.1 cm.) high

Carved in 1998.

\$100,000 - 150,000

Provenance

Gallery Thirty-Nine Seventeen, Houston.

Dr. Janice Crowder, Seabrook, Texas.

Michael Rosenfeld Gallery, LLC, New York, acquired from the above, 2019.

Acquired by the present owner from the above, 2021.

Exhibited

New York, Michael Rosenfeld Gallery, LLC, *Signs of Affection*, online exhibition, n.d., illustrated.

Elizabeth Catlett's *oeuvre* aims to convey the emotions and lived experiences of 20th century women, with a particular emphasis on the collective histories of black women. A descendant of formerly enslaved peoples, Catlett's cultural heritage informed and inspired her throughout her professional career.

Embrace captures a tender exchange between two figures, transmuting palpable emotions of warmth and love and aims to convey Catlett's artistic goal of expressing emotions through abstract forms. In *Embrace*, the limbs of a male and female are enmeshed and intertwined which blur the lines between their separation and ultimately accentuate their unification. Catlett deviates from denoting facial features in the present work to fully blanketing the piece in an aura of abstraction. The only clue to distinguish between the two figure's lies in the subtle ruffles of the female figure's skirt cascading along the backside of her thighs.

Catlett was known to model a piece in varying media. Visually similar versions of *Embrace* were carved in black marble and mahogany. In the present version, the limbs of the two figures are forever linked in marble, further highlighting the permanence of their embrace and the unbreakable bond between the pair.



PROPERTY FROM THE LLOYD J. SCHWARTZ FAMILY COLLECTION

11

ERNIE BARNES (1938-2009)

The Native Gift

signed 'ERNIE BARNES' (lower right)

acrylic on canvas

36 x 18 in. (91.4 x 45.7 cm.)

Painted in 1972.

\$250,000 - 350,000

Provenance

Heritage Gallery, Los Angeles, consigned from the artist, by 1978.

Sherwood Schwartz (1916-2011), Los Angeles, acquired from the above, 1978.

Mildred (*née* Seidman) Schwartz (1919-2015), Los Angeles, wife of the above, by descent from the above, 2011.

By descent to the present owner from the above, 2015.

This work is included in the forthcoming Ernie Barnes Catalogue Raisonné. We would like to thank Luz Rodriguez for her assistance in cataloguing this work.

The copyright to this work is reserved by © Ernie Barnes.

The present work was framed by the artist with his signature wood fence style.



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

12

ERNIE BARNES (1938-2009)

Bible Study

signed 'ERNIE BARNES' (lower right)

acrylic on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 1973.

\$80,000 - 120,000

Provenance

Private collection, Washington, D.C., acquired from the artist, *circa* 1974-79.

By descent to the present owner from the above, February 2023.

This work is included in the forthcoming Ernie Barnes Catalogue Raisonné. We would like to thank Luz Rodriguez for her assistance in cataloguing this work.

The copyright to this work is reserved by © Ernie Barnes.



**PROPERTY FROM A PRIVATE COLLECTION,
KANSAS CITY, MISSOURI**

13

PAUL CADMUS (1904-1999)

Winter, Version #2

signed 'Cadmus' (upper left) and inscribed 'Winter' (on the reverse) and inscribed with title, dated '1985' and signed again (on the reverse)

egg tempera on gessoed canvasboard

12 x 16 in. (30.5 x 40.6 cm.)

Painted in 1985.

\$120,000 - 180,000

Provenance

Midtown Galleries, Inc., New York.

Acquired by the present owner from the above, 1985.

Exhibited

Beverly Hills, Louis Newman Galleries, (possibly) 1986, 1991, or 1992.

New York, MB Modern, (possibly) *Contemporary Figures*, 1997.

New York, DC Moore Gallery, n.d.

Boston, Childs Gallery, *Model and Muse: Intimate Connections*, November 15, 2018-January 6, 2019.

Literature

L. Kirstein, *Paul Cadmus*, New York, 1992, pp. 138, 143, illustrated. (as *Winter #2*)

J. Spring, *Paul Cadmus: The Male Nude*, New York, 2002, pp. 47-48, fig. 65, illustrated. (as *Winter #2*)

M. Kammen, *A Time to Every Purpose: The Four Seasons in American Culture*, Chapel Hill, North Carolina, 2004, pp. 246, 323, pl. 35, illustrated. (as *Winter (Version #2)*)

Paul Cadmus' *Winter, Version #2* is a remarkable example in the artist's body of work that belongs to one of his most compelling series produced during his mature years as an artist. Throughout his artistic career, Cadmus mastered the art of portraying the human figure in the traditional neoclassical Renaissance technique of egg tempera and never faltered in both his imagination and skill to effortlessly blend themes of Regionalism, Precisionism, and Magic Realism. Beginning with *Winter* painted in 1977 and ending with the present work painted in 1985 that revisits the same subject, Cadmus depicts Jon Anderson lying nude on a white, shag rug in front of his studio's wood-burning stove and holding a small dog above his chest.

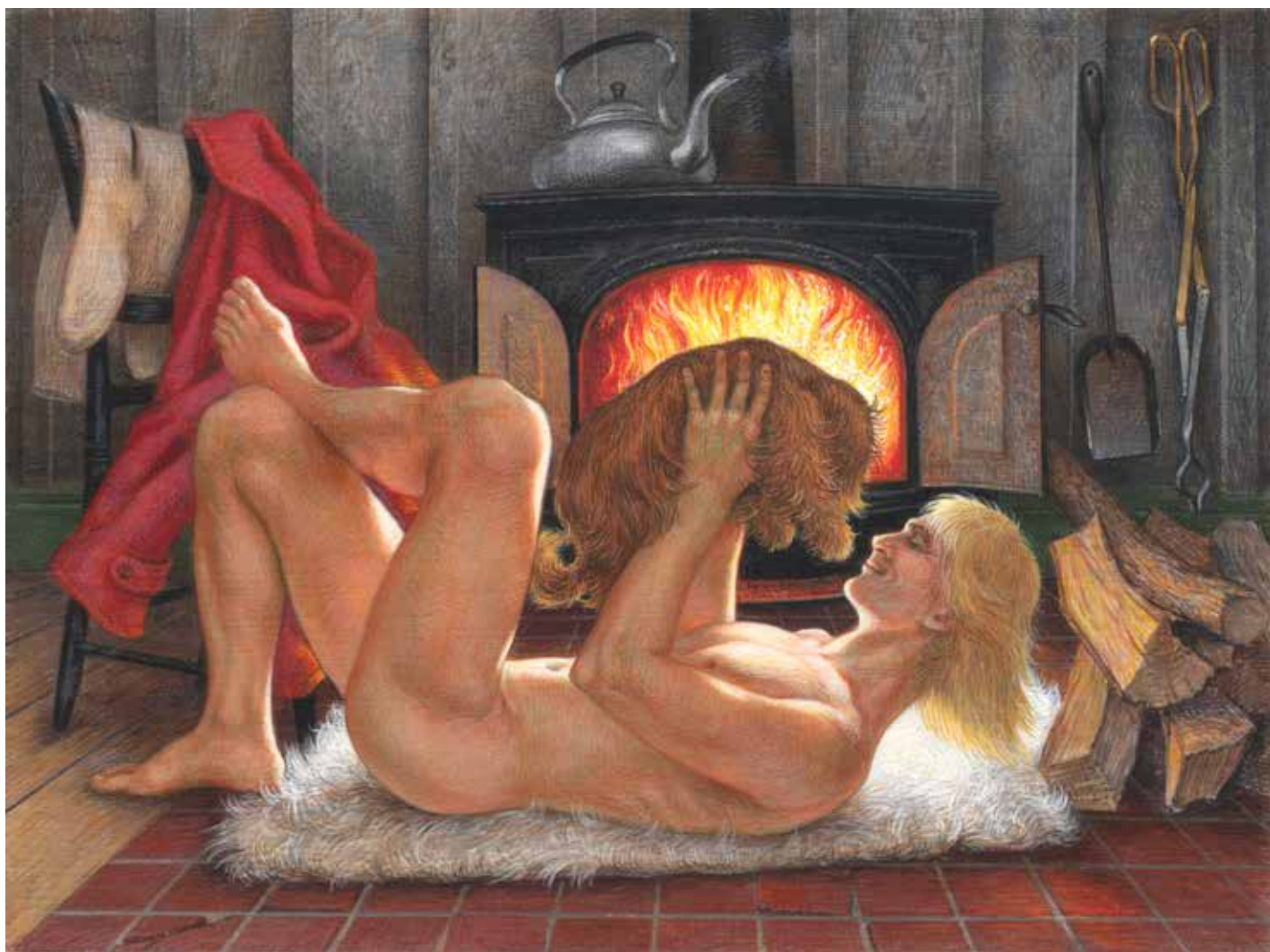
In 1965, already working at the height of his artistic abilities, Cadmus met Jon Anderson on Nantucket, Massachusetts. Anderson, a former singer and dancer 32 years younger than Cadmus, captivated him with his beautiful, blond good looks and toned physique. The two quickly began a relationship that lasted until Cadmus' death in 1999. During their nearly 35-year long relationship, Anderson served as Cadmus' model and muse and appears in a majority of his work produced from this period. For his series on the four seasons, it was only natural that Cadmus would use Anderson as his model. In each scene, Anderson is nude, except in *Autumn* where he appears shirtless and wearing ripped jeans pulled down suggestively below his tanned waistline. Cadmus presents Anderson as the male ideal, engaging in activities relating to each season, and intentionally layers each scene with a subtle eroticism. In *Winter, Version #2*, his last image of the series, Cadmus depicts Jon Anderson lying nude on a white, shag rug and holding a small dog above his chest in front of his studio's wood-burning stove.

For his final image of the series, Cadmus looked to his earlier images of the four seasons for inspiration, adopting notable compositional and stylistic elements from each. As he did in *Winter* (1977), Cadmus employs the natural light cast by the fire to highlight Anderson's defined physique and long, blond hair. Cadmus was interested in the tonal effects of light as the old masters were and wanted to "experiment with the lighting effects of the Caravaggisti." (as quoted in P. Eliasoph, L. Goodrich, *Paul Cadmus: Yesterday & Today*, exhibition catalogue, Oxford, Ohio, 1981, p. 26) By contrast to his first image of winter, Cadmus enlarges both the opening of the stove and the size of the blazing fire so that he could better illuminate Anderson's surroundings and create a warmer, more inviting environment. In *Winter* (1977), Cadmus shows Anderson still wearing his long, white tube socks sitting on his red coat in front of the stove and is concentrated on warming his hands. In the present work, however, Anderson appears content and has cast his socks and red coat aside on the chair next to him, giving all of his attention to the dog.

Furthermore, the blissful repose of Anderson depicted in *Autumn* (1978) where he is seen lying entranced in thought against a gravestone and the gleeful joy of Anderson depicted in *Summer* (1979) where he is depicted standing in a refreshing pond are elements of his pose and expression that can be seen again in the present work. Lastly, the arrangement of the various still life objects in the present work are similar to the arrangements seen in *Spring: Cleaning* (1981) where Cadmus depicts Anderson vigorously cleaning in the entryway of a home with stacks of books, a vacuum cleaner, and even Cadmus' self-portrait flanking either side of him to frame him in the composition. In the present work, Cadmus uses the pile of firewood, fireplace utensils, and clothes covered chair to achieve the same effect. By methodically adopting the lighting effects of *Winter* (1977), the blissful repose of *Autumn* (1978), the joy of *Summer* (1979), and the compositional arrangement of his still life subjects in *Spring: Cleaning* (1981), Cadmus produces an image that beautifully encapsulates the series as a whole.

Throughout his series on the four seasons, Cadmus pokes fun at the camp aesthetic of beefcake photography popularized during the mid-20th century by the likes of photographer Bob Mizer (1922-1992) with his magazine *Physique Pictorial* and other gay physique photographers working at the time. In his portrayal of the male form, Cadmus' chief preoccupation was never centered solely on the erotic, but instead on beauty, "Merging the manner of [Jean Auguste Dominique] Ingres, with the natural beauty of the human figure." (J. Spring, *Paul Cadmus: The Male Nude*, New York, 2002, p. 47) His paintings and drawings, especially of the singular male nude, offer analytical observations of form and anatomy. By contrast, gay physique artist's, such as Tom of Finland (1920-1991) and George Quaintance (1902-1957), were concentrated on the portrayal of the male nude to explore homoerotic themes using suggestive, playful techniques intended to spark desire from their mostly male audience.

In *Winter, Version #2*, while Cadmus primarily concentrated on meticulously rendering Anderson's form, he has also injected erotic elements into the scene. Cadmus strategically depicts Anderson on his back crunching upward and holding the dog above him so that his chest, arm, and abdominal muscles are flexed, further defining his toned physique. Cadmus also intentionally crosses Anderson's legs, forcing his viewer to imagine his phallus, which the phallic nature of the fireplace utensils and firewood draw our attention too. In *Winter, Version #2*, Cadmus produces one of the most piercing images of Anderson in his suite of images depicting the four seasons, demonstrating his innate ability to render the male nude while aptly referencing suggestive techniques seen in popularized forms of homoerotic imagery produced during the mid-20th century.





14

PROPERTY FROM A PRIVATE COLLECTION, KANSAS CITY, MISSOURI

14

PAUL CADMUS (1904-1999)

The Victorian Chair NM 171

signed and inscribed with partial title 'Cadmus / NM 171' (lower right) and inscribed with title and dated '1983' (lower left)

conté crayon on paper

24 1/2 x 17 7/8 in. (62.2 x 45.4 cm.)

Executed in 1983.

\$7,000 - 10,000

Provenance

Midtown Galleries, Inc., New York.

Acquired by the present owner from the above, *circa* 1983.

Exhibited

Boston, Childs Gallery, *Model and Muse: Intimate Connections*, November 15, 2018-January 6, 2019.

The model in the present work has been identified as Jon Anderson (1937-2018). Cadmus and Anderson met and began a relationship in 1965 that lasted until Cadmus' death in 1999. Beginning in 1965 shortly after the two met, Cadmus began work on a series of sensuous and highly methodical drawings of the male nude using Anderson as his principal model. Throughout their 35-year long relationship, Anderson served as Cadmus' model and muse. For his drawings of Anderson, Cadmus often uses the inscription "NM" in his signature, which stands for "Nantucket Man" and is a reference to Nantucket, Massachusetts where the couple met.



15

PROPERTY FROM A PRIVATE COLLECTOR, FLORIDA

15

THOMAS HART BENTON (1889-1975)

Forest Landscape

signed 'Benton' twice (lower right)

ink and ink wash on paper

15 5/8 x 11 1/4 in. (39.7 x 28.6 cm.)

\$10,000 - 15,000

Provenance

The Thomas Hart Benton Trust.

Kiechel Fine Art Gallery, Lincoln, Nebraska, acquired from the above, 2011.

Acquired by the present owner from the above, 2022.

We would like to thank Dr. Henry Adams and Andrew Thompson, committee members of the Thomas Hart Benton Catalogue Raisonné Foundation for their kind assistance in cataloguing this lot.

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

16

JO DAVIDSON (1883-1952)

Doughboy

inscribed 'JO DAVIDSON' (along the base) and stamped with foundry mark 'CIRE / C.VALSUANI / PERDUE' (along the base)

bronze with dark brown patina

23 3/4 in. (60.3 cm.) high

\$10,000 - 15,000

Provenance

Taylor | Graham, New York, by 2016.

Acquired by the present owner from the above, 2016-17.

Literature

"The American Doughboy," *The Times Herald*, Washington, D.C., May 30, 1920, no. 11,547, p. 3, another example illustrated.

"The Doughboy," *The Evening Herald*, Albuquerque, New Mexico, November 10, 1921, vol. 12, no. 217, p. 1, another example illustrated.

"The Doughboy," *The Arkansas City Daily News*, Arkansas City, Kansas, November 11, 1921, vol. XI, no. 248, p. 1, another example illustrated.

"The Doughboy," *The Charlotte Observer*, November 11, 1921, p. 10, another example illustrated.

"The Doughboy," *The Miami News*, November 11, 1921, no. 283, p. 15, another example illustrated.

"The Doughboy," *Alton Evening Telegraph*, Alton, Illinois, November 11, 1921, p. 2, another example illustrated.

"The Doughboy," *The Missoula Sentinel*, Missoula, Montana, November 11, 1921, vol. XI, no. 213, p. 1, another example illustrated.

"The Doughboy," *Perth Amboy Evening News*, Perth Amboy, New Jersey, November 11, 1921, vol. XLII, no. 1, p. 3, another example illustrated.

"The Doughboy," *The News-Palladium*, Benton Harbor, Michigan, November 11, 1921, p. 4, another example illustrated.

"The Doughboy," *Little Rock Daily News*, Little Rock, Arkansas, November 11, 1921, vol. V, no. 57, p. 5, another example illustrated.

"The Doughboy," *The High Point Enterprise*, High Point, North Carolina, November 11, 1921, vol. 29, no. 263, p. 1, another example illustrated.

"The Doughboy," *New Castle Herald*, New Castle, Pennsylvania, November 11, 1921, no. 209, p. 13, another example illustrated.

"The Doughboy," *Freeport Journal-Standard*, Freeport, Illinois, November 11, 1921, p. 12, another example illustrated.

"The Doughboy," *The Day*, New London, Connecticut, November 11, 1921, p. 18, another example illustrated.

"The Doughboy, American Pride," *Muskogee Times-Democrat*, Muskogee, Oklahoma, November 11, 1921, vol. XXVII, no. 266, p. 16, another example illustrated.

"The Doughboy," *The Enid Daily News*, Enid, Oklahoma, November 13, 1921, no. 331, p. 2-C, another example illustrated.

"The Doughboy," *Ironwood Daily Globe*, Ironwood, Michigan, November 15, 1921, vol. 2, no. 303, p. 8, another example illustrated.

"The Doughboy," *The Meriden Daily Journal*, Meriden, Connecticut, November 18, 1921, no. 273, p. 9, another example illustrated.

ACA Galleries, *Jo Davidson in Relation to His Time*, exhibition catalogue, New York, 1980, n.p., another example illustrated.



16

“To all to whom loyalty is due, his Scout leader, his home, and parents and country.”

- “The Scout Law” in Boy Scouts of America, *Handbook for Boys* (New York: Boy Scouts of America, 1945), 33-36, quotation at 33.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

17P

NORMAN ROCKWELL (1894-1978)

A Scout is Loyal

signed ‘Norman / Rockwell’ (lower right)

oil on canvas

39 1/4 x 27 1/4 in. (94.6 x 69.2 cm.)

Painted in 1940.

\$3,000,000 - 5,000,000

Provenance

Marion West Higgins (1915-1991), New Jersey.

Judy Goffman American Paintings, Fort Washington, Pennsylvania, consigned from the above, 1981.

American Illustrators Gallery, New York, transferred from the above.

John C. Cushman III (1941-2023), Los Angeles, acquired from the above, September 1992.

Sale, Coeur D’Alene Art Auction, Reno, Nevada, July 27, 2013, lot 170.

Acquired by the present owner at the above sale.

Exhibited

Tokyo, Isetan Museum of Art, *Norman Rockwell*, February 20-March 31, 1992, pp. 81, 124, no. 41, illustrated, and elsewhere.

Literature

“Scouts and Scouting,” *Oakland Tribune*, Oakland, California, November 30, 1941, vol. CXXXV, no. 153, p. 50.

“Artist Dramatizes Spirit of Youth in Boy Scout Calendars,” *Sterling Daily Gazette*, Sterling, Illinois,

December 15, 1941, no. 151, p. 2.

“New Boy Scout Calendar,” *Warren Times-Mirror*, Warren, Pennsylvania, December 20, 1941, vol. 2,

no. 236, p. 3, illustrated.

“Cashmore Presents Calendars to Boy Scouts,” *Brooklyn Eagle*, New York, December 21, 1941, no. 353, p. 2.

“Scout Calendars Distributed,” *Auburn Journal*, Auburn, California, December 29, 1941, vol. 70, no. 9, p. 1.

“A Scout is Loyal,” *The Daily Notes*, Canonsburg, Pennsylvania, December 31, 1941, p. 6, illustrated.

“Boy Scout Notes,” *The Clinton Eye*, Clinton, Missouri, January 8, 1942, vol. 57, no. 17, p. 4.

“Scout Calendars Being Distributed,” *The North Platte Telegraph*, North Platte, Nebraska, January 9, 1942, vol. LXIII, no. 8, p. 6.

Boys’ Life, February 1942, vol. XXXII, no. 2, p. 41, illustrated on the front cover.

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February 12, 1942, vol. XLVIII, no. 17, p. 5, illustrated.

“A Scout is Loyal,” *The Morning Union*, Grass Valley, California, February 14, 1942, vol. LXXVIII, no. 23,853, p. 6, illustrated.

The Official Boy Scout Calendar, Brown & Bigelow, Saint Paul, Minnesota, 1942, illustrated.

W. Hillcourt, *Norman Rockwell’s World of Scouting*, New York, 1977, pp. 148-49, illustrated.

D. Stoltz, M. Stoltz, *The Advertising World of Norman Rockwell*, New York, 1985, pp. 30-32, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, Stockbridge, Massachusetts, 1986, vol. I, p. 276, no. A62, pl. 29, illustrated.

B. Schwartz, *Abraham Lincoln in the Post-Heroic Era: History and Memory in Late Twentieth-Century America*, Chicago, 2008, pp. 67-68, 375, fig. 2.1, illustrated.

“Coeur d’Alene Art Auction: Peppermill Resort Spa Casino, July 26-27,” *Southwest Art*, Cincinnati, July 2013, vol. 43, no. 2, p. 34, illustrated.

The ‘P’ symbol indicates that this is a Premium Lot. If you wish to bid on this lot, please refer to page 3 for bidding instructions.





Norman Rockwell, *A Scout is Loyal*, 1932, oil on canvas, 44 x 34 in.
© Brown & Bigelow, Inc., Eagan Minnesota

We are grateful for Jennifer A. Greenhill's assistance with the cataloguing of this work and for preparing the following essay.

The Boy Scouts of America launched the artistic career of Norman Rockwell (1894-1978), who would go on to become the most visible and celebrated illustrator in the United States. The teenaged art student first saw his artwork published in C. H. Claudy's 1912 *"Tell Me Why" Stories*.¹ But it was the commissions Rockwell received the same year to illustrate *The Boy Scout's Hike Book* and stories in *Boys' Life: The Boy Scouts' Magazine* that laid the groundwork for themes that would preoccupy him for years to come.² Patriotism, tradition, and the transition from boyhood to manhood are all in play in *A Scout is Loyal*, which illustrates the second point of Scout Law: loyalty "to all to whom loyalty is due, his Scout leader, his home, and parents and country."³

Rockwell's iconography prioritizes loyalty to country. The young man—still boyish but on the cusp of adulthood—lifts his gaze to the American flag that flutters in from the upper left corner. A bald eagle soars over the Scout's shoulder and Presidents Abraham Lincoln and George Washington stand behind, as if backing up the boy as paternal supporters as much as elder statesmen or national symbols. Rockwell renders this section of the composition in muted blue-gray tones, indicating that it should be understood as a symbolic realm—a technique he employed frequently to depict imaginative

figment and non-material ideals. He used a related strategy in the version of *A Scout is Loyal* that the artist painted a decade earlier, with the Scout, this time in profile, silhouetted against an evanescent Washington who points the way forward with an eagle in flight below. Rockwell made the later version in a dramatically different wartime context. Painted in 1940, after the outbreak of World War II, the composition appeared on Brown & Bigelow's 1942 Boy Scout calendar and on the February 1942 cover of *Boys' Life*—just after the United States entered the conflict, in December 1941.⁴

In "Strong—For America," an article within the *Boys' Life* issue fronted by Rockwell's cover image, Chief Scout Executive James E. West called readers to attention: "Scouts, we have taken up the sword in defense of the American way of life and all that is traditionally worthwhile to us. We are all in the battle!"⁵ Rockwell could not have predicted the bombing of Pearl Harbor that precipitated U.S. entry into the war when he painted *A Scout is Loyal* in 1940, but his eagle on the attack, with talons splayed, fits the battle-ready sentiments expressed by West. Although the organization insisted that scouting was "not military in thought, form, or spirit" and took pains in the early forties to distance troop drills from "military tactics," it also trumpeted the number of former Scouts in the Armed Forces, presenting BSA training as "the most complete" preparation for military service.⁶ The National Rededication Campaign of 1938 had invited Scouts to clasp hands with other youth organizations in support of the nation's founding principles against Fascist violence abroad. After December 1941, the Scouts began to play an active role on the home front by going door to door to collect over 10,316,407 pounds of metal, for example, and other materials crucial to success on the front lines.⁷ "When the Scouts were not collecting things," explains historian Mischa Honeck, "they were handing out pamphlets, distributing government posters, planting Victory gardens, working on farms, training in first aid and practicing air raid drills."⁸ This was the "Good Turn" of Scouting—the expectation that Scouts "help other people at all times"—mobilized to meet the needs of the global emergency.⁹

How might Rockwell's picture have struck viewers in 1942 who had already taken a pamphlet from a Scout at the door or maybe placed some useful material into his receiving hands? Rockwell's figure in *A Scout is Loyal* stands with arms outstretched, with hat in his right hand and his left palm open, as if on the receiving end of something—though the artist suggests that something may be more spiritual than material. The boy, having reached the summit of his hike, stands taller than the gleaming white church we spy in the distance, its tall steeple pointing heavenward. Does Rockwell want us to see the boy's ascent as some sort of divine pilgrimage? Could we mistake the young man illuminated by sunlight for a devout pilgrim in the presence of divinity shining down from on high? Old Master Transfiguration imagery seems to have provided a template for Rockwell, who reworked for a U.S. national context the traditional iconography of Christ poised on the mountaintop and met by Moses and Elijah aloft in the clouds—a role now played by Washington and Lincoln, whom the artist rendered as "cloudy visions."¹⁰ Thus did Rockwell fold into his portrayal of Scout loyalty another fundamental tenet of Scout law, reverence: "He is reverent toward God. He is faithful in his religious duties, and respects the convictions of others in matters of custom and religion."¹¹ Religious tolerance took on new meaning in the context

of Nazi Germany's vicious persecution of the Jewish population, which, as Honeck points out, West used in 1939 "as an opportunity to remind America's Boy Scouts that their nation had a providential role to play."¹² In Rockwell's hands, the Scout becomes a Savior figure on a patriotic and providential mission.

Perhaps Rockwell's most famous nod to Old Master religious precedent is his *Rosie the Riveter* (1943), which adopts the pose of the prophet Isaiah from Michelangelo's Sistine Chapel to champion women's robust contributions to the war effort.¹³ As we find in *A Scout is Loyal*, an American flag plays a key compositional role in *Rosie*, this time as backdrop to the noble beauty, whose red hair and socks, blue shirt, and denim overalls match the patriotic color scheme. The halo above Rosie's head announces the divinity of the riveter who is otherwise down to earth, on her lunch break, sandwich in hand. The earlier painting, *A Scout is Loyal*, more fully infuses spirituality into the scene, and in some surprisingly subtle ways.

Note how Rockwell angles the eagle's wing and the President's billowing cloak on the same diagonal, just above the boy's right hand. This almost seems to visually lift the boy's arm, give it some elevation and extension. This effect, like the visual rhyme between the eagle's splayed feathers and the splayed fingers of the boy's left hand, make the Scout appear as though he, too, may be capable of flight. Does Rockwell want us to see his brightly illuminated figure with arms outstretched as some sort of angel? Would the readers of *Boys' Life* in February 1942 have been prompted by the image to think about aviation and the central role played by aerial fighters in the conflict overseas? The BSA launched the Air Scouts right at this time for boys interested in aviation, a major theme of almost every issue of the magazine during this period.¹⁴

Rockwell would allude to the violence wrought on the ground from aerial bombings in *Freedom from Fear* (1943) one of the paintings he made to visualize the four fundamental freedoms President Franklin D. Roosevelt enumerated in his 1941 State of the Union address.¹⁵ The patriarch who participates in the evening ritual of tucking the children into bed has been reading about "bombings" and "horror" in the newspaper he carries with him. These concerns appear to weigh down the man who bends his head forward to look lovingly on his children, who are safe in bed, their bodies protected from harm and even from view. Rockwell pictures innocence permitted to sleep through the violence of war—children permitted to dream. The reality of the global conflict enters their space only indirectly—through a newspaper headline, whose angle suggests a topsy-turvy upside-down world. The doll on the floor behind the parents, alone and exposed, is Rockwell's way of alluding to the vulnerability of the children "hit" by the "bombings" announced in the newspaper. As he recounted later in his 1960 autobiography, he made the painting while London was under attack and based it "on a rather smug idea" that American children were secure while those in the U.K. might be "killed in the night."¹⁶

In this work and the other paintings that make up *The Four Freedoms*, Rockwell put his finger on the pulse of American home front culture. Americans did not want to see terrifying images, reasoned the Office of War Information and the War Advertising Council. They wanted to



Norman Rockwell, *Rosie the Riveter*, 1943, oil on canvas, 52 x 40 in.
Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2007.178.
Photography by Dwight Primiano.

dream about a brighter and more secure future at war's end. They wanted to minimize war's intrusion by thinking in terms of continuities and how the traditions of the past would live on through future generations. In the context of war, familiar American traditions, like the annual Thanksgiving meal, and quiet daily rituals, like tucking the children into bed, took on new meaning. Rockwell excelled at picturing these traditions and rituals when other artists floundered. J. C. Leyendecker, for example, Rockwell's early mentor and only true rival at the *Saturday Evening Post*, struggled in the early 1940s to embody the popular mood in his cover designs. With the editorial change that came at the *Post* in 1942, Leyendecker was let go, despite over four decades of service. With Leyendecker's departure—and with him, the New Year's Baby he had painted to bring in the New Year every January since 1906—Rockwell became the *Post*'s lead cover artist.¹⁷

Indeed, it was in this period that Rockwell became the "Norman Rockwell" we know today. In the early 1940s, the artist began to think more expansively, with more involved storylines and intricate figural arrangements set in increasingly complex visual environments. The detail-rich, believable worlds Rockwell created in these cover pictures (along with his optimistic tone—there from the start) served a very specific cultural purpose during the war years and would lay the foundation for his most memorable works from the 1950s, such



Norman Rockwell, *Freedom from Fear*, 1943,
oil on canvas, 45 3/4 x 35 1/2 in.
© 1943 the Norman Rockwell Family Entities.
Photography Norman Rockwell Museum Collection.



Norman Rockwell, *Willie Gillis in Church* (Detail),
1942, oil on canvas, 25 x 29 in.
© 1942 the Norman Rockwell Family Entities.
Photography Norman Rockwell Museum Collection.

as *Saying Grace* (1951), *Breaking Home Ties* (1954), and *After the Prom* (1957). The works that have endured as cultural touchstones to remember, revisit, and revise (sometimes via parody and related forms of citation) come largely from this fertile period in his production, the 1940s and 1950s.¹⁸

Rockwell painted *A Scout is Loyal* during this fertile period and at a particularly pivotal moment in his career, just as he was solidifying his vision of what I have elsewhere described as home front futurity.¹⁹ That Scout looking off into the distance toward the light and the American flag is also looking toward the future. This is the boy safe in bed grown up and poised to take on adult responsibilities. The religious undertones of the iconography suggest that this may include a sacrifice for the greater good of the nation—a dark message that Rockwell would only intimate. The Scout is a bridge between the protected children in *Freedom from Fear* and the Private Willie Gillis, the recurring character Rockwell initiated on the *Post*'s cover beginning in October 1941. In many ways, Willie's activities are mundane: he receives a care package, flirts during a blackout, attends a church service. But the scrawny boy-man is also a soldier, who prompted many *Post* readers to think about their own boys who had left home to fight. Some pointed to the depth of feeling they found in some of these covers, such as the image of Willie in church—"a stirring picture" that inspired one reader to request more information about the real Willie Gillis, who, she wrote, "must be someBODY, not just SOMEBODY."²⁰

World War II was the period when the artist came into his own as chief visualizer of traditional American values—a reputation that endures to this day. Rockwell's greatest wish was "to please people," as he said repeatedly.²¹ Perhaps this is one reason why these works remain cultural icons that can be endlessly updated. In 2018, the photographer Emily Shur remade the iconic paintings of *The Four Freedoms* as an homage and "reimagining of what they would look like if they were made today."²² For the 2021 *Pageant of the Masters*—a Laguna Beach (California) tradition since the 1930s, which stages live-action reproductions of works of art—the *Four Freedoms* were projected to reinforce the message of national resiliency during the ongoing pandemic. Rockwell's Boy Scout pictures have not received the same critical attention as these landmark works of the early 1940s, but they reached a wide audience and were extremely popular. According to Laurie Norton Moffatt, 1947 market studies identified Rockwell's Boy Scout calendars as top sellers, nationally.²³ The artist's association with the Boy Scouts of America began in 1912 and ended in 1976—exceeding the length of time he worked for the *Saturday Evening Post* (1916-1963). *A Scout is Loyal* is thus significant in Rockwell's body of work and American history for multiple reasons. It offers a window into the youth organization's cultural significance during an earth-shifting moment in world history. And it attests to Rockwell's career-long commitment to visualizing the Boy Scouts of America in the best possible light.²⁴

¹ C. H. Claudy, *"Tell Me Why" Stories* (New York: McBride, Nast & Company, 1912).

² Edward Cave, *The Boy Scout's Hike Book: The First of a Series of Handy Volumes of Information and Inspiration* (Garden City and New York: Doubleday, Page & Company, 1913); The artist's first illustrations for the magazine appeared in Stanley Snow, "Partners," *Boys' Life* 2: 2 (January 1913): 2-4, 22-23. Deborah Solomon, *American Mirror: The Life and Art of Norman Rockwell* (New York: Picador, 2014), 54, points out that "the magazine's circulation was modest then (about sixty thousand)."

³ "The Scout Law" in Boy Scouts of America, *Handbook for Boys* (New York: Boy Scouts of America, 1945), 33-36, quotation at 33.

⁴ Brown & Bigelow required a two-year lead time for Rockwell's calendar designs, which he began making annually in the 1920s. For more on this arrangement, see William Hillcourt, "Fifty-Two Years of Boy Scout Calendars" in *Norman Rockwell's World of Scouting* (New York: Harry N. Abrams, Inc., 1977), 90-125.

⁵ James E. West, "Strong—For America," *Boys' Life* 32: 2 (February 1942): 10-11, 48-49, quotation at 10.

⁶ The first two quotations—from the Thirty-Third Annual Report, Boy Scouts of America, 1942—appear in Harold P. Levy, *Building a Popular Movement: A Case Study of the Public Relations of the Boy Scouts of America* (New York: Russell Sage Foundation, 1944), 87. For the last quotation and the early 1940s slogan, "One Fourth of America's Armed Forces...Scout Trained," see Mischa Honeck, *Our Frontier is the World: The Boy Scouts in the Age of American Ascendancy* (Ithaca: Cornell University Press, 2018), 190.

⁷ West, "Strong—For America," 11.

⁸ Honeck, *Our Frontier is the World*, 189.

⁹ These words, within the Scout Oath, appeared next to Rockwell's picture on the February 1942 cover of *Boys' Life*. On "The Good Turn" as a distinctive feature of Scouting, see William D. Murray, *The History of the Boy Scouts of America* (New York: Boy Scouts of America, 1937), 477-498.

¹⁰ In his 1960 autobiography, Rockwell used the terms "cloudy vision of George Washington" to describe another Boy Scout calendar image. See Norman Rockwell, *My Adventures as an Illustrator*, the definitive edition, edited by Abigail Rockwell (New York and London: Abbeville Press, 2019), 407.

¹¹ "The Scout Law" in Boy Scouts of America, *Handbook for Boys*, 33-36, quotation at 36.

¹² Honeck, *Our Frontier is the World*, 191. For a period view of the role of religion in the BSA, see Murray, "Scouting and Religion" in *The History of the Boy Scouts of America*, 499-530.

¹³ See "I Like To Please People," *Time* (June 21, 1943): 41-42, quotation at 41.

¹⁴ Levy, *Building a Popular Movement*, 101.

¹⁵ See Maureen Hart Hennessey, "Four Freedoms" in Maureen Hart Hennessey and Anne Knutson, eds., *Norman Rockwell: Pictures for the American People* (New York: Harry N. Abrams, Inc., 1999), 102. For a broader consideration, see Stephanie Haboush Plunkett and James J. Kimble, eds., *Enduring Ideals: Rockwell, Roosevelt, & The Four Freedoms* (New York and London: Abbeville Press, 2018).

¹⁶ Norman Rockwell, *My Adventures as an Illustrator* (1960; repr., New York: Ballantine, 1972), 364.

¹⁷ I make this case and say more about Leyendecker, period-specific approaches to propaganda, and more in Jennifer A. Greenhill, "How To Make It as a Mainstream Magazine Illustrator, or J.C. Leyendecker and Norman Rockwell Go To War," *Winterthur Portfolio* 52: 4 (Winter 2018): 209-252.

¹⁸ This paragraph is drawn from my "How to Make It as a Mainstream Magazine Illustrator," 211.

¹⁹ See my "How to Make It as a Mainstream Magazine Illustrator," 231.

²⁰ Letter from Mrs. H. W. Smith, Tampa, FL, June 28, 1943, "Willie Gillis" folder, Norman Rockwell Museum Archives. This sentence is drawn from my "How to Make It as a Mainstream Magazine Illustrator," 237.

²¹ "I Like to Please People," 41-42.

²² Emily Shur, quoted in Holly Stuart Hughes, "Emily Shur on Reverse Engineering Norman Rockwell," *Photo District News* (February 7, 2019): <https://pdnonline.com/features/photographer-interviews/emily-shur-on-reverse-engineering-norman-rockwell/> Shur collaborated with internationally renowned artist Hank Willis Thomas on this project for For Freedoms, an organization Thomas leads with Eric Gottesman to increase "creative civic engagement, discourse and direct action" through art. See <https://forfreedoms.org>

²³ Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. 1 (Hanover and London: The University Press of New England, 1986), 270.

²⁴ See Arthur L. Guptill, *Norman Rockwell, Illustrator* (New York: Watson-Guption/Ballantine, 1946), 137 on the "super-perfection" of the Scouts in Rockwell's Boy Scout paintings.

Property from the Estate of Linda L. Bean

Lots 18-41

Bonhams is pleased to offer a selection of masterful works of American Art from the extensive collection of Linda L. Bean. An esteemed businesswoman and philanthropist, Bean was a passionate connoisseur of the arts – not only interested in curating her own collection but in supporting and uplifting cultural and historical institutions.

Bean was the granddaughter of the founder of the clothing and outdoor lifestyle empire L.L. Bean and served for nearly 50 years on the company's Board of Directors, a period in which the company grew from a small hunting and fishing business into a multi-billion-dollar international brand. In addition to her work with L.L. Bean, she was a real estate investor with particular interest in historic homes and commercial buildings as well as the founder of an employee-shareholder-owned lobster business.

Bean was a lifelong resident of Maine and well known for her devotion to the state's history, art, and people. Her collecting was extensive and centered around Maine's history including first edition books, 19th century pottery, tall clocks, and 20th century milk bottles.

Her love for Maine also drew her to the works of the Wyeth family, three generations of renowned American artists who have maintained a summer home, Eight Bells, in the fishing village of Port Clyde, Maine for the last century. An interest that began with a book she found of N.C. Wyeth's letters at an antiques show in 1992, Bean was drawn to the family for their ability to capture Maine in all its glory. This discovery blossomed into a 30-year collecting journey of the family's paintings and illustrations and culminated in the founding of the N.C. Wyeth Research Foundation and Reading Libraries in 2018.

Bean's steadfast commitment to Maine was also evident in her extensive philanthropic work including significant contributions to organizations like the Monhegan Museum of Art and History, the Farnsworth Art Museum, and the Maine Historical Society. She also served as a trustee for the Brandywine Conservancy and Museum of Art in Chadds Ford, Pennsylvania, well-known for their extensive collection of works by the Wyeth family.



PROPERTY FROM THE ESTATE OF LINDA L. BEAN

18

NEWELL CONVERS WYETH (1882-1945)

Hungry, but Stern, on the Depot Platform (The Imitation Bad Man)

signed 'N.C. WYETH' (lower right)

oil on canvas

32 1/4 x 26 1/4 in. (81.9 x 66.7 cm.)

Painted in 1905.

\$300,000 - 500,000

Provenance

Walker William Wynekoop (1903-1948), Chicago.

Walker Eldridge Wynkoop (1923-1996), Frankfort, Michigan, by descent from the above, 1948.

Mr. and Mrs. John H. Epstein, Grayslake, Illinois, by 1980.

Private collection, Maryland, by 1992.

Somerville Manning Gallery, Greenville, Delaware, consigned from the above, 1992.

John Edward Dell, acquired from the above, 1992.

Somerville Manning Gallery, Greenville, Delaware, consigned from the above, 1999.

Acquired by the late owner from the above, 2001.

Exhibited

Chadds Ford, Pennsylvania, The Brandywine Museum of Art, 1975.

Cody, Wyoming, The Buffalo Bill Historical Center, *The Western World of N.C. Wyeth*, June-September 1980, pp. 13, 42, 56, pl. 23, illustrated.

Shelburne, Vermont, Shelburne Museum, *Playing Cowboy*, June 23-October 21, 2018.

Literature

E. Hough, "The Imitation Bad Man," *The Saturday Evening Post*, Philadelphia, January 20, 1906, vol. 178, no. 30, p. 7, illustrated.

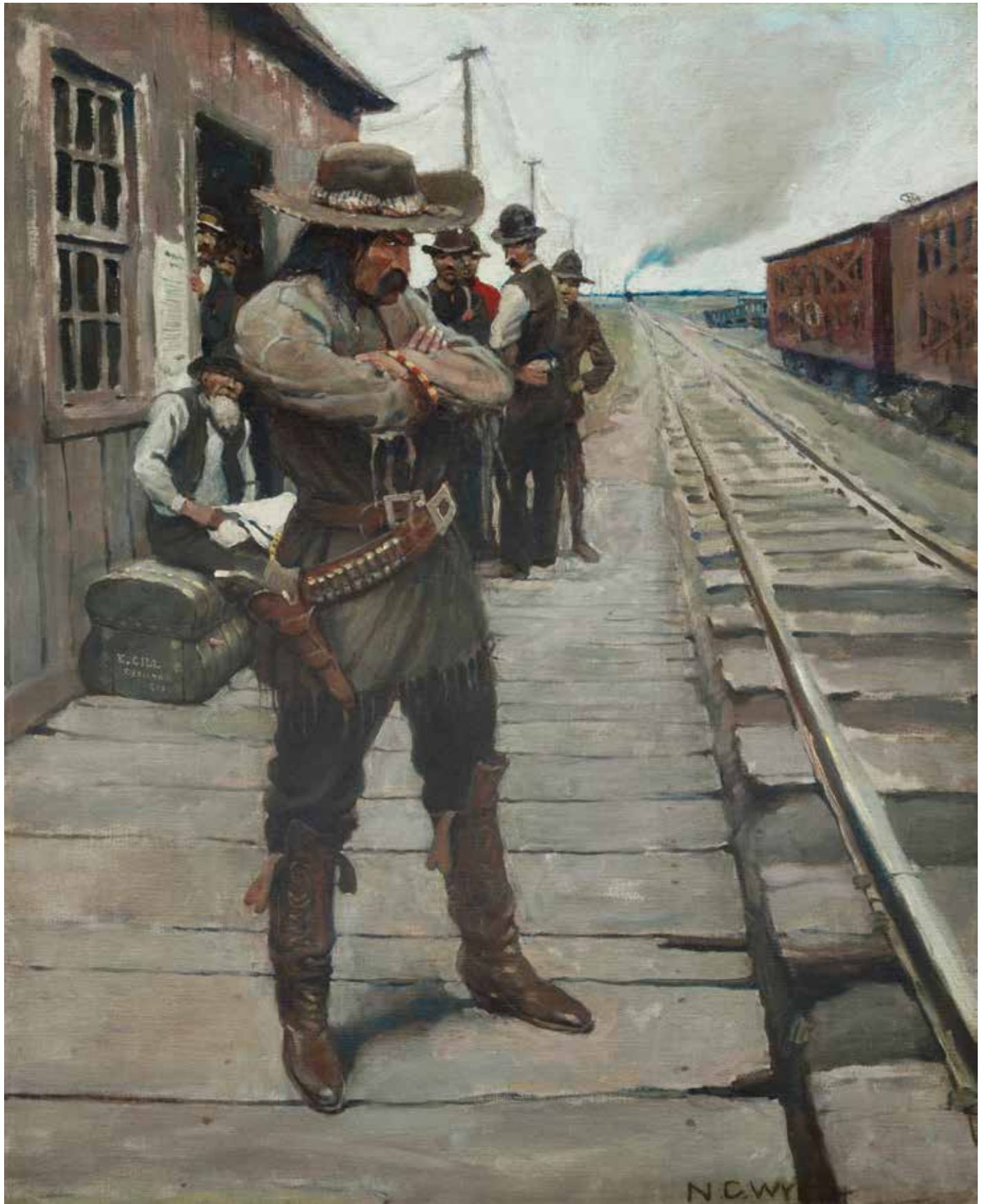
D. Allen and D. Allen Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 43, 272, 334, illustrated.

V.L. Manning, J. E. Dell, ed., "N.C. Wyeth: Hungry but Stern on the Depot Platform," *Visions of Adventure, N. C. Wyeth and the Brandywine Artists*, New York, 2000, pp. 12, 76-77, 130, illustrated.

C.B. Podmaniczky, *N.C. Wyeth Catalogue Raisonné of Paintings, vol. I*, Chadds Ford, Pennsylvania, 2008, pp. 132-33, 897, no. I.106 (247), illustrated.

"One day, as he stood somewhat hungry, but stern, on the depot platform at Cinnabar, a party of German tourists got off the cars... They saw Bill standing on the platform, long knife, high boots and all."

- E. Hough, "The Imitation Bad Man," *The Saturday Evening Post*, January 20, 1906, p. 6



When considering the complete *oeuvre* of Newell Convers Wyeth, one cannot ignore his early and enduring fascination with the Old West, which was likely fueled by exposure to works done by Frederic Sackrider Remington (1861-1909) during his excursions west during the 1880's and 1890's. Having decided to become an artist himself at a young age, Wyeth sought an arts education at the Massachusetts Normal Art School near his childhood home in Massachusetts, but quickly found that he needed a greater level of excellence than was available locally. At the recommendation of friends and teachers, Wyeth relocated to Wilmington, Delaware in the fall of 1902 to seek one of the twelve spots to study under famed illustrator Howard Pyle (1853-1911). During his early classes in 1903 at the Howard Pyle School of Art, Wyeth began to execute Western-themed illustrations of his own creation which were quickly picked up by large publishers, including *The Saturday Evening Post* and *Harper's Weekly*. Ever the stickler for authenticity, Pyle urged his students to deeply research the subjects they sought to illustrate and emphasized the necessity for firsthand experience to accurately execute the renderings, so after these works were produced, Pyle encouraged Wyeth to travel West. With this encouragement and Pyle's assistance in arranging a deal with *Scribner's* to fund the trip in exchange for the right of refusal for any pictures created on the excursion, as well as a few other publications, the then 22-year-old Wyeth headed for the western territories and states for the first time in the autumn of 1904. As noted Wyeth scholar Victoria Manning wrote of this adventure, "After a fifty-four-hour train ride through the Great Plains to Denver, Wyeth participated in a roundup for nine days. He was in the saddle from 5:30 am to dusk, observing 'horse pitching and bucking' according to one of his letters. Later, he became a cowpuncher for the 'Hash Knife' outfit. He intended at first to sketch only as a guest, but eventually he felt compelled to actively join in the work. His trip continued from Colorado to the Navajo reservation, where he sketched Indians and hogans. In the midst of his many adventures, Mexicans raided Muddy Springs Post, stealing \$500, including \$85 from Wyeth. He enthusiastically joined the manhunt for several days, hoping to capture the thieves, but the posse proved unsuccessful. To earn money, he was forced to take a job as a mail carrier between Fort Defiance, Arizona and Reitz's Trading Post [Two Gray Hills] in New Mexico. The lonely trip took three days and covered one hundred miles over rugged terrain in the cold blowing sand and snow of Southwestern November." (V.L. Manning, J. E. Dell, ed., "N.C. Wyeth: Hungry but Stern on the Depot Platform," *Visions of Adventure, N. C. Wyeth and the Brandywine Artists*, New York, 2000, p. 77)

Wyeth returned from his trip west in December of 1904 and was immediately inundated with requests from publishers to produce illustrations to accompany the literary tales portraying the Wild West which were much beloved by the American people. The upward trajectory continued and in October of 1905, Curtis Publishing Company, whose publications include *Ladies' Home Journal* and *The Saturday Evening Post*, held a special exhibition of Wyeth's drawings in Philadelphia and engaged him to create more for *The Saturday Evening Post*. Among the most important offers he received was to be the sole illustrator for three stories by famed Western author and

conservationist Emerson Hough (1857-1923). The present work, *Hungry, but Stern, on the Depot Platform*, appeared in the second of the stories, *The Imitation Bad Man*, published in the *The Saturday Evening Post* on January 20th, 1906.

Throughout *Imitation Bad Man*, Hough describes and characterizes the various ways in which people had come to romanticize and glorify the life and nature of the Western Desperado, as well as imitate it based upon the idea of what the character could be. Westerns of the 1890's glorified the lifestyles of the Western Cowboy's and Outlaws to the point that both become a standard troupe within the stories, built not on true people but caricatures formed by repetitive descriptions and plotlines. As Hough puts it, "There is a stage Irishman, a stage Englishman, a stage Jew. You may not change these things. The people will not have any substitute. You may not alter, for instance, the popular conception of the Western cowboy. If he does not wear a six-shooter and 'chaps' (although he himself never calls them 'chaps'), and if his hat be not wide and white, why, then, so much the worse for the cowboy, for he is all wrong. The fact that Western cowboys long ago discarded the six-shooter has nothing to do with the conception of the average artist in regard to the proper dress; and a divine Providence alone can tell by what infinite variety of wit the average Eastern artist manages to show so many wrong ways of carrying a gun. But the West is resigned. As to the imitation bad man, then, it was simply a question of supply and demand. There had to be imitation bad men to fill a long-felt want. The tourist and the author in search of 'local color' demanded a bad man with long hair and a red sash and a gun and a heavy frown-and they got it. The imitation was not a thing needed in the West, not fairly to be called a product of the West, but was rather a corollary to the original bad man proposition as viewed from an alien standpoint." (E. Hough, "The Imitation Bad Man," *The Saturday Evening Post*, January 20, 1906, p. 6)

In his primary rendering for the story, *Hungry, but Stern, on the Depot Platform*, Wyeth choose to re-create a scene from the story of Bill Germaine, an imitation bad man from New Jersey who went west to South Dakota and Yellowstone to play out the fantasy of being a Western "scout." According to lore, one day Bill was standing on a railway platform in Cinnabar, Montana, looking menacing, and hungry from being broke, when a group of German tourists got off the cars. This gruff figure, the sight that greeted them as they disembarked and they immediately recognized the hallmarks of a western ruffian in his wardrobe and demeanor. From the pinch-front cattleman's hat to the buckskin shirt to the precariously hung six-shooter on his hip to the tall boots, every bit of his wardrobe fit the part, which Wyeth painstakingly re-created on the canvas. Wyeth also carefully crafted the distant, piercing gaze, scowl, and aggressive arm posture to present the primary figure as intimidatingly, though not truly menacing, as possible. The figures in the background are all observing the rogue figure from a distance, further heightening his mystique and danger. To create drama and a sense of unease within the picture plane, Wyeth split the canvas at a very faint diagonal with the railroad tracks, drawing the eye to the train coming in the distance, leading the viewer to wonder what, or who, the figure is crossly waiting for to arrive.



N.C. Wyeth in Western Rig, 1904, N.C. Wyeth Correspondence Collection of Betsy James Wyeth, Walter and Leonore Annenberg Research Center, Brandywine Museum of Art. Gift of Betsy James Wyeth, 2024.



19

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

19

NEWELL CONVERS WYETH (1882-1945)

Have a "Coke" = How are things goin'?

inscribed and signed 'SKETCH / N.C. WYETH' (lower right)
graphite on paper

17 3/8 x 20 in. (44.1 x 50.8 cm.)

Executed in 1944.

\$25,000 - 35,000

Provenance

Ann Wyeth McCoy (1915-2005), Chadds Ford, Pennsylvania,
daughter of the artist, by descent from the artist, 1945.

Robin McCoy, daughter of the above, by descent from the above,
2005.

Private collection, Pennsylvania.

Sale, Alex Cooper Auctioneers, Inc., Towson, Maryland, August 25,
2013, lot 1620. (as *Study for Coca-Cola ad*)

Sale, Thomaston Place Auction Galleries, Thomaston, Maine,
August 29, 2021, lot 3001.

Acquired by the late owner at the above sale.

Exhibited

Greenville, Delaware, Somerville Manning Gallery, N.C. Wyeth,
October 20-November 11, 1995.

This work is included in the N. C. Wyeth Catalogue Raisonné at The
Brandywine River Museum of Art, research number NCW: 1075.

The present work is a study for Newell Convers Wyeth's *Have a "Coke" = How are things goin'?* painted in 1944 at the direction of Paul Smith of D'Arcy Advertising Co. for an advertisement for Coca-Cola. The final image appeared in the July 3, 1944 issue of *Life*, the June 24, 1944 issue of *The Saturday Evening Post*, and the back cover of the August 1944 issue of *National Geographic* among other publications. In *Have a "Coke" = How are things goin'?*, Wyeth depicts soldiers standing on a pier drinking Coca-Cola. One of the soldiers is seen handing a Coca-Cola to a fisherman in a boat, presumably strangers to one another, and smiling at their kindred enjoyment of what was considered in the 1940s America's most popular soda. Wyeth's subject, compositional arrangements, and stylistic execution seen in *Have a "Coke" = How are things goin'?* is possibly inspired by his painting *Dark Harbor Fishermen* (1943, Portland Museum of Art, Portland, Maine, 1996.38.63) completed the year prior. *Dark Harbor Fishermen* was photographed after its completion and it's possible Wyeth sent a print to Smith.



20

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

20

NEWELL CONVERS WYETH (1882-1945)

Untitled (View of Kelp Beds, Port Clyde)

signed, inscribed and dated 'N.C. WYETH / PORT CLYDE. '22'
(lower right)

oil on canvas

16 1/8 x 20 1/4 in. (41 x 51.4 cm.)

Painted in 1922.

\$20,000 - 30,000

Provenance

George Twigg (1862-1931), Needham, Massachusetts, acquired from the artist.

George "Bo" Twigg III (1932-2017) and Ann Mae Twigg, Kennebunk Beach, Maine, by descent within the family of the above.

Sale, Freeman's, Philadelphia, December 6, 2015, lot 80, sold by the above. Acquired by the late owner at the above sale.

Literature

C.B. Podmaniczky, *N.C. Wyeth Catalogue Raisonné of Paintings*, vol. I, Chadds Ford, Pennsylvania, 2008, pp. 745, 914, no. L.140 (2386), illustrated.

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

21

ANDREW WYETH (1917-2009)

Island Dawn

signed 'Andrew Wyeth' (lower left)

watercolor on paper

20 1/2 x 30 1/4 in. (52.1 x 76.8 cm.)

Executed in 1941.

\$120,000 - 180,000

Provenance

MacBeth Gallery, New York, from the artist, 1941.

[With] Doll & Richards, Boston, by 1944.

Private collection, Goshen, Connecticut, 1950s.

Private collection, Cape Coral, Florida.

Frank E. Fowler (1946-2024) and Gay (*née* Zimmermann) Fowler (1945-2022), Lookout Mountain, Tennessee, June 2015.

Private collection, Greenville, South Carolina, November 2015.

Somerville Manning Gallery, Greenville, Delaware,

consigned from the above, 2023.

Acquired by the late owner from the above, 2023.

Exhibited

New York, MacBeth Gallery, *Third Exhibition of Watercolors by Andrew Wyeth*, October 7-27, 1941, no. 4.

Baltimore Museum of Art, *The Baltimore Watercolor Club Exhibition*, January 30-March 1, 1942, p. 7, no. 132.

Los Angeles County Museum, *22nd Annual Exhibition of the California Watercolor Society*, October 3-November 15, 1942, and elsewhere.

Bloomington, Illinois, Withers Library, Russell Art Gallery, *Watercolors by Andrew Wyeth*, March 1-31, 1943, and elsewhere.

Waterville, Maine, Colby College,

Exhibition of Watercolor and Temperas by Andrew Wyeth, October 10-23, 1944, n.p., no. 9.

San Francisco, Legion of Honor, *Art from the Home Front*, February 1-March 5, 1945, and elsewhere.

New Britain, Connecticut, New Britain Museum of American Art, extended loan for public exhibition, 1992-1994.

Literature

"Heard at the Galleries," *Pictures on Exhibit*, New York, October 1941, vol. 5, no. 1, pp. 19, 26, illustrated.

A.Z. Kruse, "At the Art Galleries," *Brooklyn Eagle*, New York, October 12, 1941, no. 283, p. 46.

D. Brian, "Watercolor's White Knight," *ART News*, New York, October 15-31, 1941, vol. XL, no. 13, p. 27, illustrated.

E.W. Watson, *Color and Method in Painting: As Seen in the Work of 12 American Painters*, New York, 1942, pp. 65, 67, illustrated.

"Andrew Wyeth: One of America's Youngest and Most Talented Artists," *American Artist*, East Stroudsburg, Pennsylvania, September 1942, vol. 6, no. 7, pp. 18-19, illustrated.

"California Watercolorists Open Annual Show," *The Art Digest*, New York, November 1, 1942, vol. XVII, no. 3, p. 19.

M.G. Miller, "Work of Youthful Artist is Reviewed: Miss Robinson to Speak in Gallery," *The Pantagraph*, Bloomington, Illinois, March 7, 1943, p. 12.

A.F. Lord, "Waterville Welcomes Port Clyde Artist in First Fall Exhibit on Mayflower Hill," (publication unknown), October 14, 1944, illustrated.

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

Andrew Wyeth's *Island Dawn* is an extraordinary watercolor executed in 1941 on Teel Island, not far from the family's summer home, Eight Bells in Port Clyde, Maine. Set among the early light of dawn, Wyeth depicts his friends and lobstermen Walter Anderson (1923-1987) and Henry Teel (1878-1955), who was at the time the only resident of the island that bears his family name. Wyeth uses expressive brushstrokes of intense shades of blue, gray, green, and brown to construct the landscape. One

of the men is seen next to the dory pulled ashore, gathering the lobster traps, while the other approaches from the house visible in the distance. Both figures appear almost translucent—ghostly specters moving below the crescent moon slowly fading from the sky as the day's light arrives. The resulting image is one that beautifully demonstrates Wyeth's fluid handling and exultant use of color, while also revealing his proclivity for the people and places of Maine.

Wyeth and his family began summering in Maine in the mid-1920s. While the Wyeth's home Eight Bells was being restored, the family stayed at the Wawenock Hotel in Port Clyde and it was during these summers that Wyeth developed a friendship with Douglas and Walter Anderson, sons of the hotel's cook. Wyeth and Walter were inseparable, and the pair spent their days exploring Port Clyde's coast and the nearby islands. It was during these outings that Wyeth was able to observe the local fishermen, lobstermen, and clam diggers that would inspire much of his early work depicting Maine. Richard Meryman wrote in his biography on the artist, "Almost daily they rowed to the islands in Andrew's dory. Walt digging clams for lunch while Andrew did watercolors, his pants stiff with paint. Walt knew the shallow reefs in the open sea, and they rode the combers that broke over the barely submerged rocks. Or they sat silently drifting, a chip on the palm of the sea. They rowed out to islands at night, through fields of phosphorescence. 'The water was filled with fire,' Wyeth once wrote in a letter, and each dip of the blade of the oar made the water into a star light sky.' Andrew learned to row standing up, facing forward, rhythmically pushing the oars. He learned how to read the impending weather, the spots to be safe in case of squalls." (R. Meryman, *Andrew Wyeth: A Secret Life*, New York, 1996, p. 109)

As evidenced by the present work, many of Wyeth's watercolors and temperas feature dories, recording a disappearing, yet fundamental fixture of coastal Maine. These small working boats, built with a light, flat bottom and rounded sides, were the primary source of transportation for farmers and fishermen on the coast of Maine before major roads and highways were built. Dories can be easily rowed by one person and are ideal for carrying heavy loads of fish or other cargo. By the time Walt and Wyeth began exploring Port Clyde in his dory, the iconic vessel had fallen out of fashion and were few in numbers. Wyeth continued to use his dory to explore Maine's coast, nearby islands, and the St. George River, playing an important role in his body of work produced in Maine.

Through his outings with Walt, Wyeth was likely given more of an opportunity to get to know both Henry Teel and Teel Island better. Wyeth and Teel were both men following in the footsteps of their fathers who culminated notable legacies in their fields. About a mile offshore from Port Clyde and containing approximately 38 acres, Teel Island was once home to Henry's father, Rufus Washington Teel (1838-1934). A fervid lobsterman, ahead of his 88th birthday in 1926, Rufus had "Been catching lobsters for 70 years and the number of those chustaceans [crustaceans] that have come to his traps would make a large figure. Tending at one time as many as 100 traps, he has caught in a single day 500 lobsters. In spite of his age, he has still 70 lobster traps even in bad weather. He has sold lobsters for 60 cents a pound and has practically given them away at 2 1/2 cents apiece." ("The Saunterer: People He Meets and People He Recalls," *Portland Sunday Telegram*, Portland, Maine, March 28, 1926, vol. 39, no. 49, sec. A, p. 7)

Having lived a long and active, healthy life credited to hard work and proper hours, Rufus died on September 11, 1934. Though none of the members of the Wyeth family attended Rufus' funeral, they watched from the porch of Eight Bells as the procession of boats sailed to and from the island for the funeral. The event inspired Newell Convers Wyeth's celebrated painting, *Island Funeral* that he began in 1935 and completed in 1939 that depicts the events of that day from a bird's-eye view. The Wyeth family connection to Teel Island would continue as Andrew took an interest in Teel Island and became good friends with Henry Teel. Teel Island and Henry Teel made numerous appearances in Wyeth's work, famously including his 1945 tempera portrait, *Henry Teel*. (Cincinnati Art Museum, 1983.62) In *Island Dawn*, while Wyeth exhibits his mastery of composition, color, and expressive brushwork, he also produces a lyrical portrait of Walt Anderson, Henry Teel, and Teel Island.

“Almost daily they rowed to the islands in Andrew’s dory. Walt digging clams for lunch while Andrew did watercolors, his pants stiff with paint.”

- R. Meryman, *Andrew Wyeth: A Secret Life*, New York, 1996, p. 109



*“How I teem to paint that wonderful water and shore next summer! I can hardly wait...
We must dig deep for the loftiness, the majesty, the sublimity of that wonderful shore.”*

- N.C. Wyeth to Sidney M. Chase, September 15 1920, as published in Betsy James Wyeth, ed. *The Wyeths: The Letters of N.C. Wyeth*, Chadds Ford, Pennsylvania, 1971, p. 657

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

22P

NEWELL CONVERS WYETH (1882-1945)

Unknown (Coastal Scene with Apple Tree in Foreground)

signed indistinctly (lower left)

oil on canvas

48 1/2 x 40 in. (123.2 x 101.6 cm.)

Painted *circa* 1936.

\$1,200,000 - 1,800,000

Provenance

Private collection, Maine, gift from the artist, 1954.

By descent within the family of the above.

Private collection, North Carolina.

Sale, Freeman's, Philadelphia, June 4, 2023, lot 40. (as *Jetty Tree (Port Clyde, Maine)*)

Acquired by the late owner at the above sale.

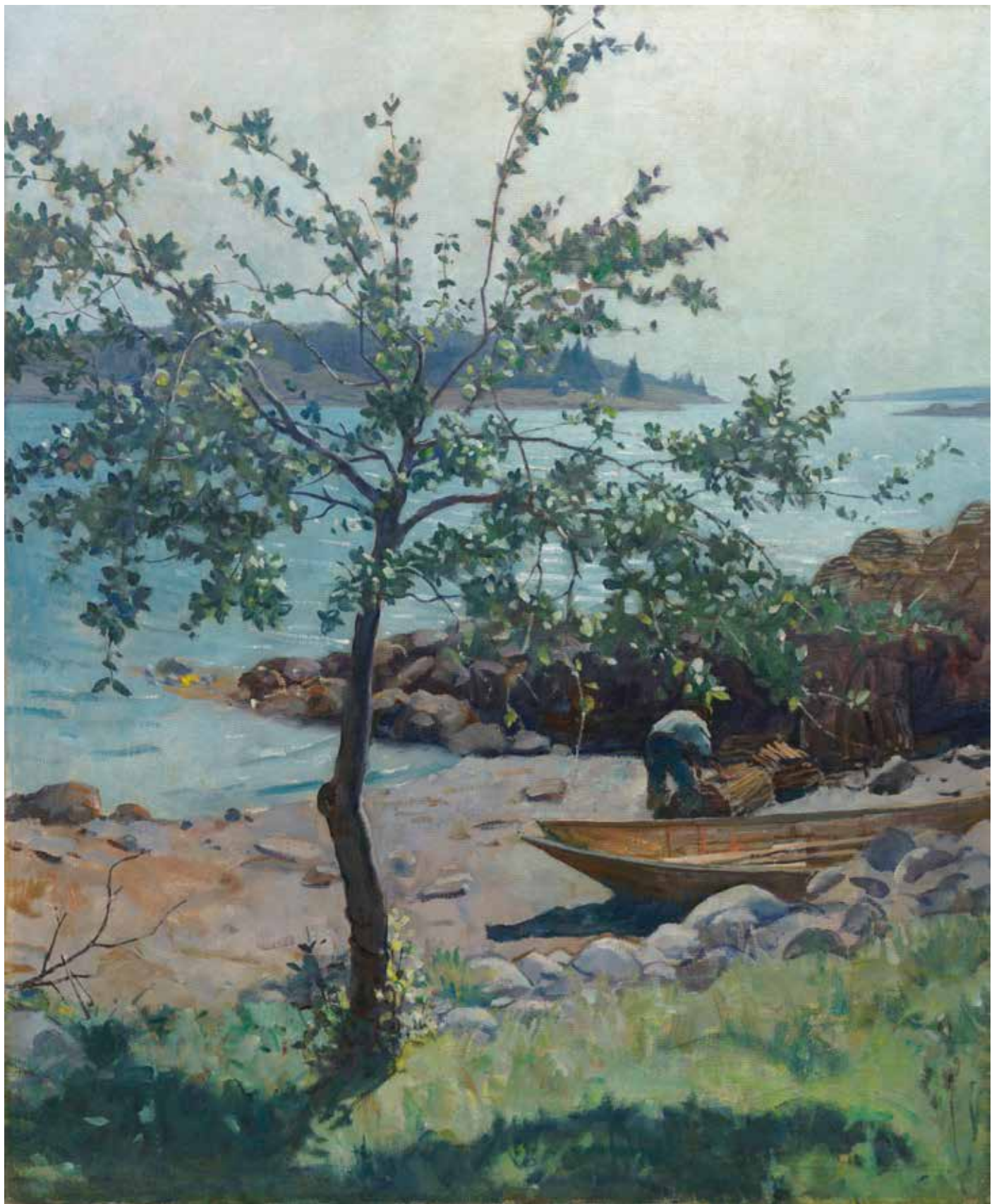
Exhibited

Chadds Ford, Pennsylvania, Brandywine Museum of Art, extended loan for public exhibition,
May 2021-October 2022.

Literature

C.B. Podmaniczky, *N.C. Wyeth Catalogue Raisonné of Paintings, vol. II*, Chadds Ford,
Pennsylvania, 2008, pp. 767, 913, no. L.199 (505), illustrated.

**The 'P' symbol indicates that this is a Premium Lot. If you wish to bid on this lot,
please refer to page 3 for bidding instructions.**





N.C. Wyeth (1882-1945), *Blubber Island, Maine*, 1938, oil on gessoed panel, National Academy of Design, New York

Newell Convers Wyeth's early success as an illustrator was immensely helpful to his family's ability to grow. Wyeth met his wife, Carolyn Brenneman (*née* Bockius) (1886-1973), in 1904, the same year as his first trip west, and they married in 1906. They quickly set about building their family and by their 11th anniversary, they were a household of seven. The success of his works illustrating the American West in the 1900's translated immense opportunities to go reach beyond the western genre and in 1911, he was commissioned by *Scribner's* to create the illustrations for Robert Louis Stevenson's (1850-1894) classic, *Treasure Island*. The popularity of the book, and its illustrations, made Wyeth a household name and brought fame, fortune, and numerous new projects. By the end of the decade, Wyeth was able to re-negotiate his contract with *Scribner's* to allow him more freedom of creativity, a higher rate, and the ability to take on projects with other publishers. With this newfound freedom, he was able to devote more time to paint non-commercial works. "One continuous source of frustration for Wyeth – which would dog him throughout his career – was that, like (Howard) Pyle, he was of two minds about being an illustrator. While the Wyeths clearly valued the financial stability that illustration provided for their growing family. Wyeth himself also regretted – bitterly, at times – the subordinate place of illustration within the hierarchy of American art. Despite his fitful efforts to break free from the velvet handcuffs of his successful and remunerative career as an illustrator, Wyeth's forays into the separate but parallel realm of modern painting were met with devastatingly mixed success." (J. May, "The Journey from Massachusetts to Delaware," in *N.C. Wyeth: New Perspectives*, New Haven, Connecticut, 2019, p. 23.)

In 1920, N.C. co-purchased a summer home with fellow artist Sidney M. Chase (1877-1957) in Port Clyde, Maine. This mid-coastal village proved to be a place of great inspiration for Wyeth and he eventually bought out Chase of his shares in the home and named it *Eight Bells*, a reference to the beloved painter and illustrator Winslow Homer (1836-1910). The rocky coast of Port Clyde immediately appealed to Wyeth's adoration for nature and the rugged outdoors and he would focus his time here observing and depicting the landscape of the area in exacting detail. In a letter to Chase that same year, Wyeth expressed his excitement with "How I teem to paint that wonderful water and shore next summer! I can hardly wait. Sid, you and I are going to do some thundering big stuff there in the next few years. You are getting a strong foothold on the essentials, but now we must dig deep for the loftiness, the majesty, the sublimity of that wonderful shore. I only wish I had your experience and associations with it." (N.C. Wyeth to Sidney M. Chase, September 15 1920, as published in Betsy James Wyeth, ed. *The Wyeths: The Letters of N.C. Wyeth*, Chadds Ford, Pennsylvania, 1971, p. 657.)

And paint big he did. Each summer the family would pack up from the rolling hills of Chadds Ford to explore the enigmatic coast of Maine. As time went on into the 1920's and 30's, he took on fewer mural and illustration projects and devoted much of his time to capturing the world around him, particularly the harbor and islands surrounding Port Clyde. Throughout this time, Wyeth



N.C. Wyeth (1882-1945), *Bright and Fair*, 1936, oil on canvas, 42 3/8 x 52 1/4 in. Collection of the Farnsworth Art Museum, Rockland, Maine. Museum Purchase, 1989.13. Photography by Alan LaValle

was experiencing more creative freedom which translated to his canvas's become larger, as one can see in *Unknown (Coastal Scene with Apple Tree in Foreground)*, which is a substantial 48 x 40 inches.

Painted with bold, impressionist strokes in a cool, pastel infused palette, *Unknown (Coastal Scene with Apple Tree in Foreground)* encapsulates a hazy summer day on the St. George peninsula. The apple tree in the foreground, with its gnarled branches laden with ripening fruit, takes up the majority of the picture space and draws the viewer's eye around the canvas. It acts as the main 'figure' within the composition and belies the ephemeral nature of the work, as soon the fruit and leaves will fall and the branches will be barren, but for now it is full of life. The shadow cast by the tree darkens the grass at the extreme foreground and balances out the bright sky. In the middle of the picture plane, Wyeth's intense attention to detail has captured the routine of a lobsterman hunched over and attending to his traps with his dory directly behind him.

The scattering of traps on the outcropping creates a visual repetition along the right hand of the canvas. Across the bay, Hupper Island is clearly visible to the left and center and to the far right is Blubber Island and directly behind Blubber is likely Teel Island. When the horizon line of the present work is compared to *Bright and Fair*, which were executed in the same time period, the similarities are uncanny and undoubtedly this work was executed from the shores near *Eight Bells*.

The work is inscribed 'Jetty Tree' on the bottom stretcher bar, though it is uncertain if this was done by the artist or another person.

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

23

ANDREW WYETH (1917-2009)

The Gam

signed 'Andrew Wyeth' (lower right)

watercolor and graphite on paper

21 5/8 x 29 5/8 in. (54.9 x 75.2 cm.)

Executed in 1937.

\$100,000 - 150,000

Provenance

Private collection, 1939.

J.N. Bartfield Galleries, New York, 2003.

Acquired by the late owner from the above, 2003.

Exhibited

Boston, Doll & Richards, *Watercolors by Andrew Wyeth*, October 24-November 5, 1938.

Philadelphia, McClees Galleries, *Watercolors by Andrew Wyeth*, November 14-26, 1938.

Wilmington, Delaware, Somerville Manning Gallery, *Andrew Wyeth: Work from Six Decades*, April 13-July 1, 2006.

Ogunquit, Maine, Ogunquit Art Center, *Andrew Wyeth: The Linda L. Bean Collection*, June 26-October 13, 2014.

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

The present work depicts Charlie Stone and his friend tacking in the harbor of Port Clyde, Maine.



PROPERTY FROM THE ESTATE OF LINDA L. BEAN

24

NEWELL CONVERS WYETH (1882-1945)

Self-portrait in Top Hat and Cape

signed 'N.C. WYETH' (lower left)

oil on canvas

40 1/2 x 36 1/2 in. (102.9 x 92.7 cm.)

Painted circa 1927.

\$400,000 - 600,000

Provenance

Carolyn Brenneman (*née* Bockius) Wyeth (1886-1973), Chadds Ford, Pennsylvania, wife of the artist, by descent from the artist, 1945.

Carolyn Brenneman Wyeth (1909-1994), Chadds Ford, Pennsylvania, daughter of the above, by descent from the above, 1973.

Frank E. Fowler (1946-2024) and Gay (*née* Zimmermann) Fowler (1945-2022), Lookout Mountain, Tennessee, by 1995.

Private collection.

Somerville Manning Gallery, Greenville, Delaware.

Acquired by the late owner from the above, 2023.

Exhibited

Wilmington, Delaware, Wilmington Society of Fine Arts, *Exhibition of Paintings by Delaware Artists, Pupils of Howard Pyle, Members of the Society*, November 1-December 17, 1927, no. 14. (as *Portrait*)

Wilmington, Delaware, Du Pont Building (O'Toole Offices), *Exhibition of Wyeth family work*, (probably) spring 1934.

Harrisburg, Pennsylvania, William Penn Memorial Museum, *N.C. Wyeth and the Brandywine Tradition*,

October 13-November 28, 1965, no. 5. (as *Self-Portrait in a Top Hat*)

Wilmington, Delaware, Jewish Federation of Delaware, *First Annual Art Exhibit: Works by Eight Wyeth Family Members and Dr. Boiris Blai*, March 23-27, 1966, no. 4.

Chadds Ford, Pennsylvania, Brandywine River Museum, *N.C. Wyeth*, May 20-October 15, 1972, n.p., no. 88.

(as *Self-Portrait with Top Hat and Cape*)

Chadds Ford, Pennsylvania, Brandywine River Museum, *A Family Paints Itself*, February 9-May 13, 1973.

Washington, D.C., National Portrait Gallery, *American Self-Portraits, 1670-1973*, February 1-March 15, 1974, pp. 144-45, no. 65, illustrated, and elsewhere. (as *Self-Portrait with Top Hat and Cape*)

Memphis, Tennessee, Memphis Brooks Museum of Art, *Howard Pyle and the Wyeths: Four Generations of American Imagination*, September 1-October 23, 1983, pp. 58, 79, 96, no. 33, illustrated, and elsewhere.

(as *Self-Portrait with Top Hat and Cape*)

Chadds Ford, Pennsylvania, Brandywine River Museum, *N.C. Wyeth Experiment and Invention 1925-1935*,

June 3-September 4, 1995, pp. 8, 24, no. 3, illustrated, and elsewhere.

Chadds Ford, Pennsylvania, Brandywine River Museum of Art, *N.C. Wyeth: New Perspectives*, June 22-September 15, 2019, pp. 107, 170-71, 210, pl. 49, illustrated as a frontispiece, and elsewhere.

Literature

"Society Folk Throng to Private Showing of Delaware Artists," *Wilmington Morning News*, Wilmington, Delaware, November 2, 1927, p. 6.

Wilmington Every Evening, Wilmington, Delaware, November 2, 1927, p. 5.

Scribner's Magazine, New York, vol. LXXXIV, no. 2, August 1928, n.p., illustrated as a frontispiece. (as *A self-portrait*)

R. Cooper, "Famous Artist Praises Stevenson," *The Spotlight*, March 13, 1931, p. 1, illustrated.

D. Herbert, "The Wyeths of Chadds Ford," *The Easton Star-Democrat*, Easton, Maryland, September 7, 1951, no. 51, p. 17.

H.C. Pitz, *The Brandywine Tradition*, New York, 1968, n.p., illustrated.

D. Allen, D. Allen Jr, *N.C. Wyeth, The Collected Paintings, Illustrations, and Murals*, New York, 1972, pp. 278, 334.

"N.C. Wyeth Exhibit is Opened at Brandywine River Museum," *Delaware County Daily Times*, Swarthmore, Pennsylvania, May 20, 1972, no. 220, p. 2, illustrated.

J. Delaney, ed., *The House of Scribner, 1905-1930, Dictionary of Literary Biography, Documentary Series*, Detroit, 1997, vol. 16, p. 105, illustrated. (as *self-portrait*)

A. Rockey, "Art Exhibit Features Pyle, Wyeths," *The Daily Tar Heel*, Chapel Hill, North Carolina, February 23, 1984, vol. 91, no. 139, p. 6. (as *Self-Portrait With Top Hat and Cape*)

D. Michaelis, *N.C. Wyeth: A Biography*, New York, 1998, pp. 429, 550, illustrated. (as *Self Portrait in Top Hat and Cape*)

D. Michaelis, "Shadow of the Patriarchy," *Vanity Fair*, New York, August 1998, pp. 144-45, no. 456, illustrated.

(as *Self Portrait in Top Hat and Cape*)

C.B. Podmaniczky, *N.C. Wyeth Catalogue Raisonné of Paintings, vol. II*, Chadds Ford, Pennsylvania, 2008, p. 810-12, 908, no. P29 (134), illustrated.





N.C. Wyeth (1882-1945), *Self-Portrait in a skating cap*, c. 1918, oil on canvas, 32 x 40 1/8 in., Collection of the Wyeth Foundation

Early in his career as an artist, N. C. Wyeth was given two important directions from renowned illustrator Howard Pyle (1853-1911) on how to create great works. Pyle instructed the young Wyeth to use dramatic effects and lighting when painting and emphasized the importance of deep, firsthand knowledge of one's subject. Wyeth would adhere to this sound advice for the remainder of his career for both his commercial and personal works, becoming one of the most successful artists of his generation. With his own likeness being amongst the most readily available subjects to the artist, Wyeth began to formally create self-portraits in 1906, which he would sporadically execute over the course of his remaining career, capturing the artist's ever evolving sense of self.

Following in the footsteps of Albrecht Dürer (1471-1528), when viewing N.C. Wyeth's series of self-portraits in chronological order, they form a narrative of self-discovery and acceptance. While Wyeth rendered a few self-portrait sketches beforehand, his first formal self-portrait, *Self-portrait as a Young Man*, is executed in 1906. In this work, we see the young artist with his face in three-quarter view being lit from his true right, utilizing the *chiaroscuro* technique to obscure the true left half of his face and create a sense of mystique. The work is rendered with brushy strokes in a predominantly neutral palette, likely reflective of the western adventures he was undertaking at the time. This is the only work within the series in which he is not wearing his signature round, gold framed glasses. The engineer's cap he wears intensifies the effect

by shading his true right eye and he holds his face in a serious, nearly stern expression. This was the first of many self-portraits that feature him donning a cap of some kind. As Wyeth historian David Michaelis wrote, "Hats with histories would recur in self-portraits: in 1928, a family top hat, in 1941 a slouch hat from his early days out west. For Wyeth, it was not enough to show himself as he was in the present; there must be something from the past, a costume, a disguise." (D. Michaelis, *N.C. Wyeth: A Biography*, New York, 1998, p. 250.)

The next two works in the series, *Self-portrait with Palette*, executed circa 1909-1912, and *Self-portrait*, executed circa 1914, are the most serious and sober in palette, demeanor, and expression. In *Self-portrait with Palette*, Wyeth presents himself with the same side lighting, but has positioned himself slightly above the viewer, with his chin held high and shoulders back, appearing as a large and imposing figure over the viewer. Dressed in a simple white, long-sleeved shirt accented by a navy scarf, the background is black and devoid of detail, with the only accoutrement being the palette and brushes he holds cradled with his right arm. Presently and in the 1914 self-portrait, where he is also shrouded in darkness but seated in front of an easel and holding a palette, he is presenting himself to the viewer as the "serious artist." The somber nature of these works is palatable and appears reflective of his desire to be taken to a higher level within the hierarchy of American art.

The next rendering in the series could not be more markedly different than its predecessors. *Self-portrait in Skating Cap* presents the viewer with a confident Wyeth, smiling broadly with joyful exuberance. According to David Michaelis, “Turned three-quarters from his easel, Wyeth revealed himself in a weirdly carefree mood in *Self Portrait*, 1918. . . He has painted himself into a studio where the shutters are closed, the world at bay. Behind his thick shoulders stands an immaculate canvas. Pulled tight over his skull is a green and red tasseled skating cap, knitted by his Swiss grandmother. . . He completed the painting on February 22 and immediately pronounced it a success. For once he was elated by what he had done.” (Ibid)

The present work, *Self-portrait in Top Hat and Cape*, executed in 1927, is the most modern and abstract, not only within the series but possibly within the artist’s overall oeuvre. Per Christine Podmaniczky, author of the *N.C. Wyeth Catalogue Raisonné of Paintings* and noted scholar, “Andrew Wyeth remembers that his father referred to canvases in this style as “prism paintings.” N. C. Wyeth studied the work of a number of modern artists who composed pictures of fractured planes, principally by contemporary Russian artists collected by his friend the art critic Christian Brinton. Wyeth never fully integrated his subjects into the planes of color, however, preferring to use the style in backgrounds. The modernist treatment to the background in this self-portrait presents a striking visual contrast to the 19th-century garb the artist wears. . . . The tension between the 19th-century costume and the modernist background give an enigmatic quality to the painting. The sense of mystery is furthered by the anonymity of the early exhibition title, “Portrait,” and by Ann Wyeth McCoy’s assertion that her father never smoked cigarettes.” (C.B. Podmaniczky, *N.C. Wyeth Catalogue Raisonné of Paintings*, vol. II, Chadds Ford, Pennsylvania, 2008, p. 81) The background

of this painting calls to mind the works of the cubist and futurist painters Aleksandra Ekster (1882-1949), Giacomo Balla (1871-1958), and Natalia Goncharova (1881-1962). The bright but cool palette is counterbalanced by the dark cape and top hat, though his facial expression is self-assured and happy, not at all as dour as his outfit would imply. The prismatic effect utilized in the background was also used in a portrait of the artist’s second and most rebellious daughter, Carolyn, painted two years earlier, which is in the holdings of the Brandywine Museum of Art.

The last and final work in the series, *Self-Portrait of N. C. Wyeth*, shows the artist as fulfilled and successful, though not as dynamic as *Self-portrait in Top Hat and Cape*. As David Michaelis states in his N.C. Wyeth biography, “In April 1940, Wyeth came up for election to the National Academy of Design, the oldest art institution in the United States governed and controlled by artists. Candidates submitted a self-portrait to a jury of academicians; a two-thirds vote was required for election. When Wyeth’s self-portrait was placed on the easel, the academicians broke into spontaneous applause. . . . N. C. Wyeth was elected a National Academician by a vote of 126 to 4.” (Ibid, p. 377) The series draws to a close with Wyeth at his full maturity, he has finally found the recognition and respect he so greatly sought in his younger years.

During and after the artist’s lifetime, the present portrait hung on the northwest wall of his studio in Chadds Ford, between portraits N.C. created of his mother and father. Excluding *Self-portrait in Top Hat and Cape*, and one other of the self-portraits, all of the self-portraits created by N.C. Wyeth are in the holdings of members of the Wyeth Family or the Brandywine Museum of Art in Chadds Ford, Pennsylvania.



N.C. Wyeth (1882 – 1945), *Portrait of Carolyn Wyeth*, 1925, oil on canvas, 30 x 30 1/8 in. Brandywine Museum of Art, Bequest of Carolyn Wyeth, 1996



N.C. Wyeth (1882-1945), *Self-portrait*, 1940, egg tempera on gessoed panel, 32 3/4 x 27 1/2 in., National Academy of Design, New York

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

25

JAMIE WYETH (BORN 1946)

Dead Cat Museum, Monhegan Island

signed 'J. Wyeth' (lower left)

oil on canvas

60 x 40 in. (152.4 x 101.6 cm.)

Painted in 1999.

\$300,000 - 500,000

Provenance

[With] James Graham & Sons, New York, 1999.

Private collection, New England.

Sale, Bonhams, New York, November 28, 2012, lot 77.

Dowling Walsh Gallery, Rockland, Maine, March 17, 2016.

Acquired by the late owner from the above, 2016.

Exhibited

New York, James Graham & Sons, Inc., *Dead Cat Museum, Monhegan Island, and Other Recent Paintings By James Wyeth*, 1999, n.p., illustrated.

Chadds Ford, Pennsylvania, Brandywine Museum of Art, *Jamie Wyeth: Unsettled*, March 16-June 9, 2024, pp. 90-91, 182, illustrated, and elsewhere.

Literature

P. Conkling, "Mirrors of Inner Lives", *Island Journal*, Rockland, Maine, 2001, vol. XVIII, pp. 3, 57, illustrated. (as *Dead Cat Museum*)

"Welcome to Monhegan Island, Maine. Now Please, Go Away.," *National Geographic*, July 2001, vol. 200, no. 1, p. 100, illustrated in progress.

D. Sternberg, "The Dead Cat Museum," *Down East*, Rockport, Maine, September 2012, pp. 130-33, 137, illustrated in progress.

P. Crimmins, "Dead Cats and Cataracts: Jamie Wyeth is Unsettled," *WHYY News*, March 19, 2024.

G. Obenreder, "A Wyeth Who Casts His Own Shadow: The Brandywine Museum of Art Presents Jamie Wyeth: Unsettled," *Broad Street Review*, April 2, 2024, illustrated.

M. Gray, "Shedding Light on the Dark Side of Jamie Wyeth and his Artwork," *Portland Press Herald*, South Portland, Maine, July 6, 2024. (as *Dead Cat Museum*)

K. Nord, "The Farnsworth Museum of Art—Jamie Wyeth, Unsettled," *Antiques and the Arts Weekly*, Newtown, Connecticut, August 5, 2024, illustrated.



The residents of Maine and Monhegan Island in particular have long been the subjects for three generations of the Wyeth family. In the 1980s and 90s, Jamie Wyeth produced a number of portraits of the local Monhegan Islanders, including his famed, engaging compositions of the young Orca Bates (b. 1976), such as in *Portrait of Orca Bates* (1989, Farnsworth Art Museum, Rockland, Maine) and *Screen Door to the Sea* (1994, Farnsworth Art Museum, Rockland, Maine). The subject at the center of *Dead Cat Museum*, *Monhegan Island* is of Kyle Murdoch, the son of another Monhegan Island family who Wyeth featured in a pair of portraits—the present work painted in 1999 and *The Emperor of Chickens* (Private collection) painted in 2002.

The first of the pair, *Dead Cat Museum*, depicts young Kyle at age 10 standing with his back to one of the windows of his childhood home on Monhegan Island. The young boy wears a white-collared shirt with a brown necktie, a black cape, and no shoes. He points to a homemade plywood sign that reads “Kyle’s Dead Cat Museum. See the Cats 50 Cents, Lemonade 10 Cents. Nintendo (no accessories) \$10-20. Mackerel...” Kyle commented later in life to reporter Diane Sternberg, “I actually did have a dead cat museum, but I called it a mummified cat museum because, really who would be trying to sell views of dead cats? That is disgusting.” (as quoted

in D. Sternberg, “The Dead Cat Museum,” *Down East*, Rockport, Maine, September 2012) When asked about the origin for his childhood business, Kyle remarked, “Do you know about the bog man?...You know, the guy they found in South America, the explorer who fell in the bog and his body was preserved? Well, I had cats that were like the bog man. They had been naturally petrified from the soil conditions. I found them when men were insulating under my Aunt Katie’s house on Monhegan. Digging up the earth, they came out with these cats.” (as quoted in D. Sternberg, “The Dead Cat Museum,” September 2012)

In the composition, Wyeth has captured the essence of pre-adolescence in a boy who has stumbled upon some dead cats and immediately assumed that it could be a viable venture to take advantage of the summer tourist season. Only in the imagination of a child would the concept of a dead cat or two be a draw for the visitors to the island. Throw in some lemonade, an old Nintendo and a few mackerel and surely he would be set financially for the rest of the summer. “He remains among, and urges us to join, the “Children that we were....captivated by anything that was more impressive and serious than real life.” (C. Crosman, “James Wyeth,” *Wondrous Strange: The Wyeth Tradition*, p. 129 as quoted in Alain-Fournier, *The Wanderer*, p. 96)



Jamie Wyeth (born 1946), *Screen Door to the Sea*, 1994, oil on panel, 36 x 30 in., Collection of the Farnsworth Art Museum, Rockland, Maine, Anonymous Gift, 1996.10
© 2024 Jamie Wyeth / Artists Rights Society (ARS), New York, NY



Jamie Wyeth (b.1946), *The Emperor of Chickens*, signed J. Wyeth (lower right), oil on canvas, 46½ by 36½ in., Painted in 2002. Private collection.
© 2024 Jamie Wyeth / Artists Rights Society (ARS), New York



Jamie Wyeth paints island resident Kyle Murdock with his sign selling various items to tourists, including a tour of his dead cat museum, November 9, 1999 on Monhegan Island, Maine. (Photo by Amy Toensing/Getty Images) © 2024 Jamie Wyeth / Artists Rights Society (ARS), New York, NY

The painting itself is indebted to the Wyeth family history going back to Jamie's grandfather and even his mentor Howard Pyle (1853-1911). To the degree that narrative comes into play in the painting, the present work is nearly Rockwellian in scope, but with a distinctive Wyeth edge. Here we see Jamie embracing the illustration side of his work. "Aware of his grandfather's angst about being declared only an "illustrator," Jamie Wyeth notes, "We're charged, my father and I, with being a pack of illustrators. I've always taken it as a supreme compliment. What's wrong with illustration? There's this thing now that illustrations are sort of secondary to art and I think it's a bunch of crap." (J.H. Stoner, *A Closer Look*, p. 33)

Presented as an unshod impresario, Jamie Wyeth captures the gangly appearance of youth through his scrawny body and awkward gesture. To heighten the slightly macabre quality of the subject, the boy is cast in shadow and placed within a backdrop where all the linear elements from the doorframe to the sign are off-kilter. By contrast, a crowd of tourists, bathed in bright sunlight, is filing past in the background. One cannot imagine that they would be lining up to view Kyle's modest museum. They are, most likely, headed for a different destination, but in the mind of a young boy they represent the audience and attention he so desperately craved.

"We lived in the center of town...Everyone coming off the ferry had to walk by. The house was next to the town's two lunch spots and the general store. Even the wait staff at the restaurant would send customers to see the little kid with dead cats."

- Kyle Murdoch quoted in D. Sternberg, "The Dead Cat Museum," *Down East*, Rockport, Maine, September 2012



26

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

26

JAMIE WYETH (BORN 1946)

Island Graveyard

watercolor on paper

24 x 19 1/8 in. (61 x 48.6 cm.)

Executed in 1962.

\$25,000 - 35,000

Provenance

Strodes Mill Gallery, Inc., West Chester, Pennsylvania.

Acquired by the late owner from the above, 2017.



27

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

27

ANDREW WYETH (1917-2009)

Grey Ledge Cove

signed 'Andrew Wyeth' (lower right)

watercolor on paper

14 5/8 x 20 7/8 in. (37.2 x 53 cm.)

Executed in 1940.

\$50,000 - 70,000

Provenance

Private collection, Montchanin, Delaware.

Private collection, St. Louis, 1962.

Acquired by the late owner from the above.

Exhibited

Ogunquit, Maine, Ogunquit Art Center, *Andrew Wyeth: The Linda L. Bean Collection*, June 26-October 13, 2014.

Literature

American Art Review, March-April 2001, vol. XIII, no. 2, p. 37, illustrated.

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

The present work was painted on Horse Point in Port Clyde, Maine.



28

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

28

ANDREW WYETH (1917-2009)

Helga, Hand on Head 2

pencil on paper

14 x 17 in. (35.6 x 43.2 cm.)

\$10,000 - 15,000

Provenance

By descent within the family of the artist.

Menconi + Schoelkopf, New York, from the above, 2017.

Acquired by the late owner from the above, 2018.

Exhibited

New York, Menconi + Schoelkopf, *Masterworks of American Art on Paper: Modernism and Beyond*, February 27-March 15, 2018, pp. 46-47, no. 15, illustrated. (as *Untitled (Helga, Hand on Head)*).

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.



29

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

29

JAMIE WYETH (BORN 1946)

a.w. Double A.W. Study / Heads and Hands

signed 'J. Wyeth' (lower right) and inscribed 'double a.w. study: / heads and hands' (lower right)

watercolor, gouache and graphite on toned paperboard
13 3/4 x 17 in. (34.9 x 43.2 cm.)

Executed in 2019.

\$40,000 - 60,000

Provenance

Lloyd Lisk.

Acquired by the late owner from the above, 2019.

According to the art historian David Houston, "The 1970s saw Jamie Wyeth working in New York in the epicenter of art, fashion, and high society. He was introduced to Andy Warhol (1928-1987) by the photographer and socialite Peter Beard (1938-2020), and Warhol and Wyeth painted each other's portraits in 1976, an arrangement facilitated by Wyeth's friendship with Lincoln Kirstein (1907-1996). Over the next four years Wyeth enjoyed two extended residencies at the Factory, participated in four exhibitions, and shared an exhibition catalogue with Andy Warhol. Jamie Wyeth's portraits of his Factory days are at once grander in spirit and more loosely rendered and casual in mood. His sketches of Warhol on brown cardboard are freely handled and capture a casual snapshot aesthetic typical of the Factory, but unique in Wyeth's work." (D. Houston, "Jamie Wyeth and Recent American Realism," *Jamie Wyeth*, Boston, 2014, pp. 18-9).



30

**PROPERTY FROM THE ESTATE OF
LINDA L. BEAN**

30

ANN WYETH MCCOY (1915-2005)

Pa's Studio

signed 'Ann Wyeth McCoy' (lower left) and
initialed 'ABMcC' (on the verso)
watercolor and graphite on paper
14 x 18 in. (36.6 x 45.7 cm.)
Executed circa 1930.

\$1,000 - 1,500

Provenance

Anna Brelsford McCoy (born 1940), daughter
of the artist, by descent from the artist, 2005.
Acquired by the late owner from the above.

The present work depicts Newell Convers
Wyeth's (1882-1945) studio at the Wyeth
family home, Eight Bells in Port Clyde, Maine.



31

**PROPERTY FROM THE ESTATE OF
LINDA L. BEAN**

31

ANN WYETH MCCOY (1915-2005)

Sun Light

signed 'Ann Wyeth McCoy' (lower left) and
inscribed with the title (on the verso)
watercolor on paper
20 x 14 1/8 in. (50.8 x 35.9 cm.)

\$800 - 1,200

Provenance

Somerville Manning Gallery, Greenville,
Delaware, consigned from the artist, 1998.
Acquired by the late owner from the above.



32



33

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

32
JOHN W. MCCOY (1910-1989)
The Wawenock Hotel
 signed 'John W McCoy' (lower right)
 watercolor and graphite on paper
 18 x 27 5/8 in. (45.7 x 70.2 cm.)

\$2,000 - 3,000

The present work depicts the Wawenock Hotel that was in Port Clyde, Maine. The Wyeth family famously stayed at the hotel while their home, Eight Bells was being restored.

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

33
JOHN W. MCCOY (1910-1989)
The Annex
 signed indistinctly 'John W McCoy' (lower left)
 watercolor and graphite on paper
 17 5/8 x 28 in. (44.8 x 71.1 cm.)

\$2,000 - 3,000

The present work depicts the annex of the Wawenock Hotel that was in Port Clyde, Maine. The Annex was a two-story frame building with approximately fifteen rooms.



34

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

34

EDMUND DARCH LEWIS (1835-1910)

New England Fisherman

signed 'Edmund Lewis' (lower right)

watercolor on paper

11 1/2 x 28 1/2 in. (29.2 x 72.4 cm.)

\$1,200 - 1,800

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

35

RONALD FRONTIN (BORN 1962)

Double Edge

signed 'FRONTIN' (lower right)

watercolor on paper

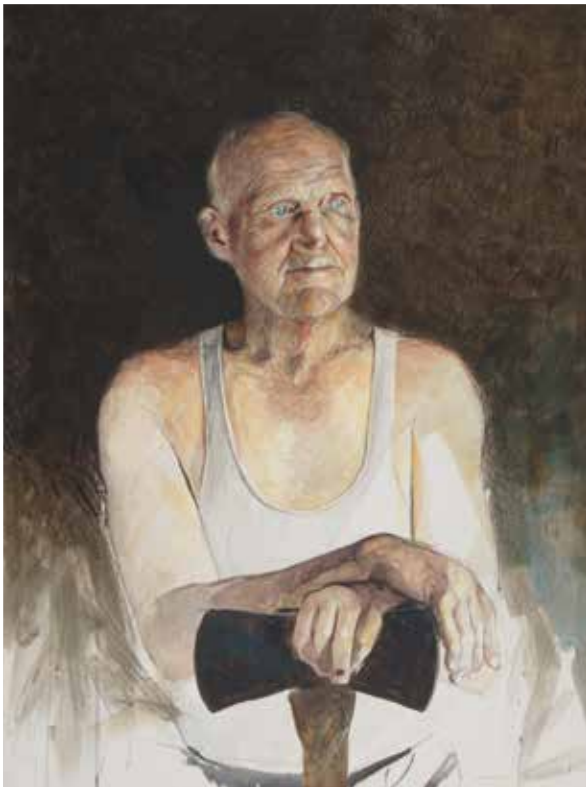
30 1/4 x 22 3/4 in. (76.8 x 57.8 cm.)

\$800 - 1,200

Provenance

(possibly) Acquired by the late owner from the artist, *circa* 1990s.

The present work is a study for a finished work in oil sharing the same title. The sitter is the artist's uncle.



35

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

36

ANNA BRELSFORD MCCOY (BORN 1940)

Sangria

signed 'A.B. McCoy' (lower right) and inscribed with title (on the stretcher)

oil on canvas

14 x 18 in. (35.6 x 45.7 cm.)

\$800 - 1,200

Provenance

Dowling Walsh Gallery, Rockland, Maine, by 2018.

Acquired by the late owner from the above, September 7, 2018.



36



37

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

37
HENRIETTE WYETH (1907-1997)

Ann Wyeth McCoy

oil on canvas

38 1/4 x 36 1/4 in. (97.2 x 92.1 cm.)

\$20,000 - 30,000

Provenance

By descent within the family of artist.

Acquired by the late owner from the above.



38

**PROPERTY FROM THE ESTATE OF
LINDA L. BEAN**

38

JOHN W. MCCOY (1910-1989)

Sea Gulls

signed 'John W McCoy' (lower left)

watercolor on paper

14 1/8 x 20 in. (35.9 x 50.8 cm.)

\$700 - 1,000

Provenance

Sale, Thomaston Place Auction Galleries,
Thomaston, Maine, August 25, 2013, lot 944.
Acquired by the late owner at the above sale.



39

**PROPERTY FROM THE ESTATE OF
LINDA L. BEAN**

39

DOUGLAS ALLEN (BORN 1935)

Seagulls

signed 'Douglas Allen' (lower left)

gouache on board

30 x 10 7/8 in. (76.2 x 27.6 cm.)

\$600 - 800

Provenance

Acquired by the late owner from the artist.



40

**PROPERTY FROM THE ESTATE OF
LINDA L. BEAN**

40

DOUGLAS ALLEN (BORN 1935)

Black Spruce Ledge

signed 'Douglas Allen' (lower right)

and dated '5/25/16' (on the turnover edge)

and inscribed with title and signed again
(on the backing board)

oil on canvas

9 x 12 in. (22.9 x 30.5 cm.)

Painted in 2016.

\$700 - 1,000

Provenance

Acquired by the late owner from the artist.



41

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

41
GEORGE ALEXIS WEYMOUTH (1936-2016)

Spring Storm Renewal
 signed 'George A. Weymouth' (lower right)
 tempera on white foamboard
 30 x 40 in. (76.2 x 101.6 cm.)
 Painted in 2013.

\$10,000 - 15,000

Provenance

Strodes Mill Gallery, West Chester, Pennsylvania.
 Acquired by the late owner from the above.



42



43

PROPERTY FROM THE CAMILLA CHANDLER FROST TRUST

42

ALFRED THOMPSON BRICHER (1837-1908)

The Rockbound Coast

signed with conjoined initials 'ATBRICHER' (lower right)

oil on canvas

18 x 39 1/4 in. (45.7 x 100 cm.)

\$20,000 - 30,000

Provenance

Private collection, Waltham, Massachusetts.

Vose Galleries, Boston, acquired from the above, December 1974.

Acquired by the late owner from the above, August 1976.

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

43

JOHN BUNYAN BRISTOL (1826-1909)

View of Upper Ausable Lake

signed 'J.B. Bristol' (lower right)

oil on canvas

18 1/4 x 30 1/4 in. (46.4 x 76.8 cm.)

\$3,000 - 5,000

Provenance

Wynant D. Vanderpoel III (1939-2018), New York and Palm Beach.

Estate of the above, 2018.

Sale, Doyle, New York, October 3, 2018, lot 26, sold by the above.

Acquired by the present owner at the above sale.



44

PROPERTY FROM A PRIVATE COLLECTION, HUDSON, NEW YORK

44

JOACHIM FERDINAND RICHARDT (1819-1895)

A View of the Clifton House Hotel at Niagara Falls
signed and dated 'F. Richardt. 1856.' (lower right)

oil on canvas

31 1/2 x 47 1/4 in. (80 x 120 cm.)

Painted in 1856.

\$25,000 - 35,000

Provenance

(probably) Sale, Henry H. Leeds & Co., New York, February 20, 1857,
lot 23, sold by the artist. (as *Clifton House and vicinity with the road*
to the ferry landing)

Private collection, Copenhagen, Denmark, circa 1960s.

Private collection, Copenhagen, Denmark, acquired from the above.

Sale, Bruun Rasmussen, Copenhagen, Denmark, May 31-June 9,
2010, lot 115, sold by the above.

Acquired by the present owner at the above sale.

We are grateful to Melinda Young Stuart, scholar on the work of Joachim Ferdinand Richardt for her kind assistance in cataloguing this lot.

The present work by Joachim Ferdinand Richardt is an exceptional example of his widely revered body of work depicting Niagara Falls and the surrounding landscape. In 1855, Richardt left his native Denmark for New York City, where he maintained a studio until 1859. During almost two years at Niagara Falls, Richardt created over 100 oil-on-canvas views celebrating the panorama of the Niagara in a highly productive lifetime of painting. The present work depicts the first Clifton House Hotel that opened in 1833 at the top of the bank at the ferry landing on the Niagara River.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

45

JULIAN SCOTT (1846-1901)

The War is Over!

signed and dated 'Julian Scott / 1885-6' (lower left)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

Painted in 1885-86.

\$20,000 - 30,000

Provenance

Sale, Artists' Fund Society, New York, February 16, 1886, (probably) lot 66, sold by the artist.

Thomas O. Bullock, New York, acquired at the above sale.

Sale, Fifth Avenue Art Galleries, New York, January 21, 1891, lot 50, sold by the above.

Alexander Merivale (1901-1984) and Elizabeth Scholle (*née* Bier) Merivale (1900-1991), Monterey, California, by 1984.

By descent within the family of the above.

Gift to the present owners from the above, 2023.

Literature

"The Artists' Fund. Best Exhibition Probably Ever Made by the Society.," *The New York Herald*, February 7, 1886, Whole No. 18,066., p. 15. (as *The War is Over*)

"Art Notes and News," *The Art Interchange: A Household Journal*, New York, February 13, 1886, vol. XVI, no. 4, p. 68. (as *The War is Over*).

"Artists' Fund Pictures," *The Sun*, New York, February 17, 1886, p. 3. (as *The War is Over*).

"The Artists' Fund Pictures.," *The New York Herald*, February 17, 1886, Whole No. 18,076., p. 10. (as *The War is Over*)

"Art and Artists," *Boston Evening Transcript*, February 18, 1886, vol. LIX, no. 18,043, p. 7. (as *The War is Over*)

"New York Art Galleries," *The Monmouth Inquirer*, Freehold, New Jersey, January 22, 1891, vol. LXXI, no. 4, p. 5. (as *The War is Over*)

C.H. Spooner, "The Vermont Art Problem," *The Vermonter*, White River Junction, Vermont, January 1910, vol. XV, no. 1, p. 151. (as *The War is Over*).

We would like to thank Robert J. Titterton, author of *Julian Scott: Artist of the Civil War and Native America* for his kind assistance in cataloguing this lot.

The art of Julian Scott is admired by historians and critics alike for its authenticity and for his attention to detail. His paintings and drawings draw directly from his own experience; he was a Civil War hero whose earliest recorded actions include the saving of nine soldiers and the capture of a Confederate officer, for which he was awarded the Medal of Honor. He also took part in the Indian census of 1890 and witnessed firsthand the demise of the old, Native American West.

Scott broke from the traditional mode of depicting soldiers. Historically, generals were depicted in the foreground with the battle raging somewhere in the distance. Scott took his vantage point among the infantry in the midst of the action, or in the quiet times between fighting that comprised the majority of his experience: playing cards, on horseback at sunset, smoking a pipe, and other commonplace scenes that focused on the life that veterans remembered of their service.





46

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

46

GEORGE INNESS (1825-1894)

In the Greenwood

signed 'G. Inness' (lower right)

oil on canvas

12 1/8 x 18 1/8 in. (30.8 x 46 cm.)

Painted circa 1865-67.

\$12,000 - 18,000

Provenance

Private collection, by 1983.

Sale, Aspire Auctions, Cleveland, December 10, 2015, lot 8.

Questroyal Fine Art, LLC, New York, acquired at the above sale.

Acquired by the present owner from the above.

Exhibited

New York, Questroyal Fine Art, LLC, *No Boundaries: Important Hudson River School Paintings*, March 11-April 9, 2016, n.p., illustrated.

Literature

M. Quick, *George Inness: A Catalogue Raisonné, Volume One, 1841-1879*, New Brunswick, New Jersey, 2007, p. 252, no. 249, illustrated.

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

47

ALFRED THOMPSON BRICHER (1837-1908)

The Ashokan Forest in the Catskills, New York State

signed 'A.T. Bricher' (lower right)

oil on canvas

12 1/4 x 10 in. (31.1 x 25.4 cm.)

Painted circa 1860.

\$4,000 - 6,000

Provenance

William Vareika Fine Arts, Newport. Private collection, Florida.

Acquired by the present owner from the above, circa 2008.



47



48

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

48

WILLIAM HOLBROOK BEARD (1824-1900)

'Gwine to Eat it All Myself

signed and dated 'W.H. Beard. / 1894.' (lower left)

oil on canvas

16 1/4 x 24 1/8 in. (41.3 x 61.3 cm.)

Painted in 1894.

\$20,000 - 30,000

Provenance

Childs Gallery, Boston, by 1975.

Cynthia Bowers, New York, acquired from the above.

Estate of the above.

Acquired by the present owner from the above, January 2023.

Exhibited

New York, National Academy of Design, *Seventieth Annual Exhibition*, April 1-May 11, 1895, p. 129, no. 405.

Lawrence, Kansas, University of Kansas Museum of Art, *circa 1973-74*.

Literature

M. Naylor, *The National Academy of Design Exhibition Record: 1861-1900*, New York, 1973, vol. 2, p. 44, no. 405.

American Art Review, January-February 1975, vol. II, no. 1, p. 36, illustrated.

A.A. Davidson, *The Eccentrics and Other American Visionary Painters*, Boston, 1978, p. xvii.



49



50

**PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND
OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO**

49

DAVID JOHNSON (1827-1908)

Old Kate's Bridge, Dashville, Ulster County, New York
signed with conjoined initials and dated 'DJ. 1872' (lower right)
and inscribed with title and signed and dated again (on the reverse)
oil on canvas
18 1/8 x 30 3/8 in. (46 x 77.2 cm.)
Painted in 1872.

\$8,000 - 12,000

Provenance

M. Smith, 1872.
Col. William Samuel Patten (1852-1932), La Jolla, California.
William "Bill" Russell Eastman, Jr. (1914-1993) and Bernice "Bea"
Lillian (nee Bauer) Eastman (1908-1998), San Rafael, California,
grandson and granddaughter-in-law of the above.
Gift to the present owner from the above, 1998.

Exhibited

New York, National Academy of Design, *Forty Seventh Annual
Exhibition*, 1872, no. 247. (as *Old Kates Bridge, Ulster Co., N.Y.*)

Literature

"Exhibition of The Art Association," *Brooklyn Eagle*, March 14, 1872,
vol. 32, no. 63, p. 4. (as *Old Kate's Bridge, Dashville, N.Y.*)
M. Naylor, *The National Academy of Design Exhibition Record: 1861-
1900*, New York, 1973, vol. I, p. 496, no. 247. (as *Old Kates Bridge,
Ulster Co., N.Y.*)
G. Owens, *Nature Transcribed: The Landscapes and Still Lifes of David
Johnson (1827-1908)*, exhibition catalogue, Ithaca, New York, 1988,
p. 77. (as *Old Bridge and Old Kates Bridge, Ulster Co., NY*)



51

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

50

ARTHUR FITZWILLIAM TAIT (1819-1905)

Herd of Deer Near a Forest Spring

signed, inscribed and dated 'A.F. Tait N.A. / NY. 1884.' (lower right)

oil on canvas

20 1/4 x 32 1/4 in. (51.4 x 81.9 cm.)

Painted in 1884.

\$8,000 - 12,000

Provenance

Sale, John Moran Auctioneers, Monrovia, California, November 3, 2019, lot 69.

Acquired by the present owner at the above sale.

PROPERTY FROM A PRIVATE COLLECTION, HOUSTON

51

ARTHUR FITZWILLIAM TAIT (1819-1905)

Stag on the Mountainside

signed, inscribed and dated 'A F Tait / N.Y. / 1876' (lower right) and inscribed 'No A51.,' signed again, inscribed 'W. Long Lake / Hamilton Co / N.Y.' and dated again (on the reverse)

oil on canvas

24 1/8 x 31 3/8 in. (61.3 x 79.7 cm.)

Painted in 1876.

\$40,000 - 60,000

Provenance

Private collection, Galveston, Texas.

Acquired by the present owner from the above, circa 2016.

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

52

WILLIAM MCGREGOR PAXTON (1869-1941)

Portrait of Louise Converse (Mrs. Junius S. Morgan III)

signed and dated 'PAXTON / 1915' (lower right)

oil on canvas

52 3/4 x 42 3/4 in. (134 x 108.6 cm.)

Painted in 1915.

\$50,000 - 70,000

Provenance

Emma Louise (*née* Converse) Morgan (1895-1974), New York, the sitter.

John Pierpont Morgan II (1918-2004), New York, son of the above,

by descent from the above, 1974.

Estate of the above, 2004.

Sale, Sotheby's, New York, September 16, 2005, lot 27, sold by the

above. (as *Portrait of Mrs. Junius S. Morgan*)

Private collection, acquired at the above sale.

Sale, Sotheby's, New York, May 21, 2019, lot 50, sold by the above.

Acquired by the present owner at the above sale.

Exhibited

The Guild of Boston Artists, *Exhibition of Paintings by William M.*

Paxton, January-February 1916, no. 7.

Boston, Museum of Fine Arts, *William McGregor Paxton, N.A.,*

Memorial Exhibition of Paintings, November 19-December 14, 1941,

p. 20, no. 41. (as *Portrait of Mrs. Junius S. Morgan*)

Indianapolis Museum of Art, *William McGregor Paxton*, 1978, p. 134,

pl. 38, no. 38, illustrated, and elsewhere.

New York, *American Art Fair*, November 30-December 2, 2009.

Roslyn Harbor, New York, Nassau County Museum of Art, *The Subject*

is Women: Impressionism & Post Impressionism, January-February

2010, pp. 8-9, 27, illustrated. (as *Portrait of Louise Converse*

(*Mrs. Junius S. Morgan*))

Literature

Boston Transcript, January 25, 1916, n.p.

A.J. Philpott, "Paxton Paintings Viewed at Memorial Exhibition,"

The Boston Daily Globe, November 19, 1941, vol. CXL, no. 142, p. 9.

(as *Mrs. James S. Morgan*)

Boston Sunday Post, November 23, 1941, n.p.

Portrait of Louise Converse (Mrs. Junius S. Morgan III) is an exemplary portrait that beautifully demonstrates William McGregor Paxton's elegant painterly techniques and is painted on a grand scale fit for the stature of his subject. Louise Converse (1895-1974) was born in Chestnut Hill, Massachusetts to Frederick Shepherd Converse (1871-1940) and Emma Cecilia (*née* Tudor) Converse. She was the eldest of six children and grew up with her siblings at their family estate, "The Crossways" in Westwood, Massachusetts. Her father, Frederick was a respected romantic composer whose opera, *The Pipe of Desire* published in 1905 was the first by an American composer to be performed at the Metropolitan Opera in New York in 1910. Frederick studied music under John Knowles Paine (1839-1906) at Harvard College and later joined the faculty as an assistant professor of music in 1905, but resigned after two years to focus solely on composition. Louise's mother, Emma was a member of the prominent Tudor family of Boston and sister to Rosamund (*née* Tudor) Higginson Burgess (1878-1949), writer and portrait painter.

Louise Converse inherited both her father's and aunt's predisposition toward the arts and trained as a sculptor, working in clay and marble. As a young artist, she began building an impressive body of work and received praise by local critics, but it would be the announcement of her engagement to Junius Spencer Morgan III (1892-1960), the grandson of John Pierpont Morgan, Sr. (1837-1913) and the son of John Pierpont Morgan, Jr. (1867-1943) that would place her firmly in the headlines of newspapers across the nation. Junius received his A.B. from Harvard in 1914 and went on to join the family firm, J.P. Morgan & Co. in 1915, serving as a partner until 1940. Junius' tenure at the firm was interrupted twice, as he served in World War I as a member of the U.S. Naval Reserve and again during World War II as a lieutenant commander. He was a leading yachtsman and served as the commodore of the New York Yacht Club from 1933 to 1935 where he was active in arranging the America's Cup challenges. Junius was also the president and a trustee of The Morgan Library, a trustee of the American Museum of Natural History, and a member of the Army Advisory Committee for Greater New York.

Junius met Louise during his time at Harvard, frequently encountering one another at gatherings of Boston's most prominent young members of society. As the story has been told, Junius left such an impression on Louise that she was inspired to sculpt a likeness of him in marble. "One day, and this, of course, was at the Converse home, in Westwood, that ultra-exclusive Boston suburb, young Morgan ran across a niche in a room not often thrown open to visitors. Though unknown to Morgan, the niche was dedicated to love and therein reposed a marble likeness of himself. From that minute on, Morgan ceased to be a wanderer in society, a youth who accepted his social duties and paid his social obligations. He concentrated his attentions on Louise Converse, the charming author of the marble bust, but did it in his quiet, unassuming way." ("A Modern Narcissus: Junius Spencer Morgan, Heir to All the Wealth of the House of Morgan, Falls in Love. Not With His Own Image, But With the Girl Who Made It," *Dayton Daily News*, Dayton, Ohio, June 28, 1914, vol. XXVIII, no. 301, sec. Of Interest to Women, p. 1)

The couple wed on June 15, 1915 at St. Paul's Episcopal Church in Boston, which was "Profusely decorated with roses" and the bride "Wore a gown of white satin with a court train. Her veil was caught with orange blossoms." ("Wedding of J.S. Morgan and Miss Louise Converse," *The Daily Republican*, Kane, Pennsylvania, June 15, 1915, vol. XXI, no. 240, p. 2) Three hundred guests including prominent members of New York, Washington, and Boston society were in attendance. Paxton painted the present portrait of Louise just prior to her wedding in 1915. The Converse family was no stranger to Paxton and his abilities, as he'd painted a portrait of Louise's father in 1899, a full portrait of the Converse family in 1901 (*The Frederick Converse Family*, Davis Museum at Wellesley College, 2000.145), and of her mother in 1905 (*Portrait of Mrs. Converse*, University of Michigan Museum of Art, 2000/2.19). It was only natural that he would be called upon to paint the eldest daughter of the Converse family before her wedding day.

In the present portrait, Louise is seated on a red velvet upholstered chair dressed in a white satin gown with tulle embellishments and visible on her left ring finger is her engagement ring. The gown she is depicted in is likely her wedding gown. Paxton's *Portrait of Louise Converse (Mrs. Junius S. Morgan III)* is rendered gracefully with the quintessential hallmarks of the artist's best portraiture, when he was working at the height of his popularity and abilities. These include soft, delicate facial features, varied, rich tonal qualities and visible, thoughtfully applied brushstrokes. The jewel-toned qualities of her gown and deeply hued backdrop stand in dramatic contrast with Louise's glowing, porcelain skin. *Portrait of Louise Converse (Mrs. Junius S. Morgan III)* is an engaging achievement in portraiture for its fresh painterly qualities and stands in Paxton's *oeuvre* as a superb example of the artist imbuing his subjects with elegant grandeur.





53

**PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF
THE FINE ARTS MUSEUMS OF SAN FRANCISCO**

53

ELIHU VEDDER (1836-1923)

Bed of the Torrent Mugnone, Near Florence

annotated extensively (on the reverse)

oil on board

6 5/8 x 16 1/4 in. (16.8 x 41.3 cm.)

Painted in 1864.

\$4,000 - 6,000

Provenance

(probably) Cordelia "Corda" (née Riddle) Sanford, New York, by 1864.

Lawrence Arthur Fleischman (1925-1997) and Barbara Ann

(née Greenberg) Fleischman (b.1924), Detroit, by 1955.

Kennedy Galleries, Inc., New York, 1966.

John Davison Rockefeller III (1906-1978) and Blanchette Ferry (née Hooker)

Rockefeller (1909-1992), New York, acquired from the above, 1968.

Gift to the present owner from the above, 1979.

Exhibited

New York, National Academy of Design, *Forty-First Annual Exhibition*, 1866, p. 19, no. 288. (as *Paysage Fiesole, Near Florence*)

The Detroit Institute of Arts, *Collection in Progress: Selections from the Lawrence and Barbara Fleischman Collection of American Art*, September 29-October 30, 1955, p. 21, no. 22, illustrated.

Washington, D.C., United States Information Service, *Nine Generations of American Painting: A Loan Exhibition from the Detroit Institute of Arts and the Lawrence A. Fleischman Collection*, 1958, and elsewhere.

Milwaukee Art Center, *American Painting 1760-1960: A Selection of 125 Paintings from the Collection of Mr. and Mrs. Lawrence A. Fleischman*, Detroit, March 3-April 3, 1960, pp. 39, 51, illustrated.

Wilmington, University of Delaware, Delaware Arts Center, *American Painting, 1857-1869*, January 10-February 18, 1962, pp. 71, 82, no. 84.

Jacksonville, Florida, Cummer Gallery of Art, *Paintings and Drawings by Elihu Vedder*, October 3-13, 1966, no. 8, illustrated as a frontispiece, and elsewhere.

New York, Kennedy Galleries, *The American Artist Abroad*, September 17-October 5, 1968.

San Francisco, M. H. de Young Memorial Museum, *American Art: An Exhibition from the Collection of Mr. and Mrs. John D. Rockefeller 3rd*, April 17-November 7, 1976, pp. 216-17, no. 94, illustrated, and elsewhere. (as *The Bed of the Torrent Mugnone*)

Washington, D.C., National Collection of Fine Arts, *Perceptions and Evocations: The Art of Elihu Vedder*, October 13, 1978-February 4, 1979, pp. 43, 241, fig. 29, no. 9, illustrated, and elsewhere. (as *Bed of the Torrent Mugnone*)

Tokyo, National Museum of Western Art, *American Painting 1730-1960: A Selection from the Collection of Mr. and Mrs. John D. Rockefeller 3rd*, July 27-September 19, 1982, no. 37.

San Francisco, M. H. de Young Memorial Museum, *The Rockefeller Collection of American Art at The Fine Arts Museums of San Francisco*, June 25-November 13, 1994, pp. 159-61, 315, no. 60, illustrated.

Florence, Italy, Galleria Uffizi, *I Giardini delle Regine, Of Queens'*

Gardens: The Myth of Florence in Pre-Raphaelite Milieu and in American Culture (19th -20th Centuries), April 6-August 31, 2004, p. 207, no. 50, illustrated. (as *Bed of the Torrent Mugnone*)

Florence, Italy, Palazzo Strozzi, *Americans in Florence: Sargent and the American Impressionists*, March 3-July 15, 2012, pp. 160, 266, no. 52, illustrated.

Literature

E. Vedder, *The Digressions of V.: Written for His Own Fun and that of His Friends*, Boston and New York, 1910, p. 463. (as *View near Florence, Bed of the Mugnone Torrent*)

The Burlington Magazine, London, April 1967, vol. 109, p. lxi, illustrated. *The New York Times*, September 21, 1968, illustrated.

R. Soria, *Elihu Vedder: American Visionary Artist in Rome (1836-1923)*, Rutherford, New Jersey, 1970, pp. 10, 28-29, 282, 284, 411, no. 33, pl. 2, illustrated. (as *Bed of Mugnone Torrent, Bed of the Mugnone Torrent, View Near Florence, Bed of Mugnone Torrent*, and *Bed of the Torrent Mugnone—Near Florence*)

M. Naylor, *The National Academy of Design Exhibition Record: 1861-1900*, New York, 1973, vol. II, p. 970, no. 288. (as *Paysage Fiesole, Near Florence*)

M. Hudson, "Mr. and Mrs. John D. Rockefeller 3rd Collection of American Art," *American Art Review*, July-August 1976, vol. III, no. 4, pp. 82, 84, illustrated.

**PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA**

54

GEORGE DE FOREST BRUSH (1855-1941)

Idle Moments

signed 'Geo De Forest Brush' (lower right) and dated '1924'

(lower left) and indistinctly signed again (lower right)

oil on panel

28 1/4 x 12 7/8 in. (71.8 x 32.7 cm.)

Painted in 1924.

\$8,000 - 12,000

Provenance

Jane (née Brush) Coates (1900-1987), New York,
daughter of the artist.

Berry-Hill Galleries, Inc., New York, from the above, by 1985.

Private collection, New York, acquired from the above, circa 1986.

Sale, Bonhams, New York, July 29, 2020, lot 29, sold by the above.

Acquired by the present owner at the above sale.

Exhibited

(probably) New York, Grand Central Art Galleries, *Retrospective
Exhibition of Paintings by George de Forest Brush*, January
7-18, 1930.

New York, American Academy of Arts and Letters, *Exhibition of
Paintings and Drawings by George de Forest Brush*, November
10, 1933-May 1, 1934, p. 19, no. 49, illustrated.

New York, National Academy of Design, *112th Annual Exhibition*,
March 13-April 13, 1937, no. 222. (as *Mother and Child*)
New York, Berry-Hill Galleries, Inc., *George de Forest Brush
(1885-1941): Master of the American Renaissance*, November
13-December 14, 1985, pp. 42, 57, 96, 105, pl. XI, no. 63,
illustrated, and elsewhere.

Literature

J. Thorndike, "Art Notebook: Berry-Hill - Old Glories of the
New World," *Architectural Digest*, September 1985, p. 90.

The Magazine Antiques, November 1985, vol. CXXVIII,
no. 5, p. 802, illustrated.

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record
of the National Academy of Design: 1901-1950*, Madison,
Connecticut, 1990, p. 109, no. 222. (as *Mother and Child*)

D.B. Dearing, *Paintings and Sculpture in The Collection
of The National Academy of Design: Volume I, 1826-1925*,
Manchester, Vermont, 2004, p. 74.

The present work retains what is probably its original
frame designed by the artist.



55

JOHN SINGER SARGENT (1856-1925)

David Plays Before Saul

signed 'John S. Sargent' (upper right) and bears artist's estate stamp (on the reverse)

oil on canvas

22 5/8 x 30 1/2 in. (57.5 x 77.5 cm.)

Painted circa 1895-98.

\$40,000 - 60,000

Provenance

Estate of the artist.

Sale, Christie's, London, July 25 and 27, 1925, lot 213, sold by the above.

Scott & Fowles, New York.

Esther Slater Kerrigan, New York.

Sale, Parke-Bernet Galleries, Inc., New York, January 8-10, 1942, lot 284, sold by the above. (as *David Playing Before Saul: Bible Illustration*)

Private collection, New York.

Sale, Parke-Bernet Galleries, Inc., New York, December 10-11, 1947, lot 187, sold by the above. (as *David Playing Before Saul: Bible Illustration*)

Joseph Muller, acquired at the above sale.

Babcock Galleries, New York.

Schweitzer Gallery, New York, by 1956.

Marymount School, Tarrytown, New York.

Mother Majella O'Brien.

Sale, Sotheby Parke Bernet, New York, January 28-29, 1970, lot 260. (as *David Playing Before Saul*)

Sale, Sotheby Parke Bernet, New York, September 13, 1972, lot 94. Fritz Katz.

Sale, Sotheby's, New York, December 4, 1986, lot 216.

(as *David Playing Before Saul*)

Private collection, Chester, New Jersey and Manalapan, Florida, (probably) acquired at the above sale.

By descent to the present owner from the above, 2002.

Exhibited

Boston, Copley Hall, *Paintings and Sketches by John S. Sargent, R.A.*, February 20-March 13, 1899, p. 15, no. 82. (as *David Playing Before Saul. Illustration*)

Literature

A.L. Baldry, "The Art of J.S. Sargent, R.A. Part II.," *The Studio*, London, March 1900, vol. XIX, no. 84, p. 118, illustrated.

(as *Bible Illustration: David Playing Before Saul*)

W.H. Downes, *John S. Sargent: His Life and Work*, Boston, 1925, p. 291. (as *David Playing Before Saul*)

W.H. Downes, *John S. Sargent: His Life and Work, with an Exhaustive Catalogue of his Works*, London, 1926, p. 291. (as *David Playing Before Saul*)

Hon. E. Charteris, K.C., *John Sargent*, New York, 1927, p. 287. (as *David playing before Saul*)

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 447, K962. (as *David Playing Before Saul*)

"Notable Works of Art Now on the Market," *The Burlington Magazine*, December 1956, vol. 98, no. 645, pl. XXIV, illustrated.

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1957, p. 357, K962. (as *David Playing Before Saul*)

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 469, K962. (as *David Playing Before Saul*)

R. Ormond, E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899: The Complete Paintings*, New Haven, Connecticut, 2010, vol. V no. 1014, pp. 326, 362-63, illustrated.

Beginning in the 1890's John Singer Sargent undertook two commissions that would be a marked departure from the *fin de siècle* society portraits for which he is best known today. The first, *Triumph of Religion*, was a mural cycle for the Collections Hall of the Boston Public Library. The second was an illustrated bible for the Amsterdam Society of Art, *Arti et Amicitiae*. The present lot, *David Plays Before Saul*, is one of four extant works from this latter series completed and exhibited alongside paintings by Frederic Lord Leighton (1830-1896), John Everett Millais (1829-1896) and Lawrence Alma-Tadema (1836-1912). These concurrent projects, while ultimately unrelated, weave together New and Old Testament narratives allowing Sargent to expand his oeuvre beyond portraiture and ascend the academic hierarchy to the superior genre of history painting.

Some of Sargent's earliest examples of biblical imagery come from an 1879 Grand Tour to Spain. While the purpose of his visit was to finesse his academic training by copying Old Masters like Velazquez (1599-1660), Goya (1746-1828) and El Greco (1541-1614), he was incidentally exposed to Spanish religious iconography (see *Sketch of a Spanish Crucifixion* sold at Bonhams in 2009). After accepting the library commission, Sargent returned to Spain continuing to other Judeo-Christian sites like Cario and Constantinople, all in the name of research. The figures in the Boston project, and by proxy *David Plays Before Saul*, each marked by twisted drapery and gothic folds, are a direct result of charcoal sketches and numerous reworkings conducted during these travels. Though the mural cycle was bound by more traditional forms of iconography, Sargent was less constrained by the *Arti et Amicitiae* commission giving way to a more theatrical telling of the Old Testament story.

Sargent's interpretation of *David Plays Before Saul* is one of drama, theatre and performance. The scene is likely taken from the Book of Samuel, "And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him" (I Samuel 16:23). Distant spectators placed in a semi-circle around David recede into shadows, a contrast only heightened by Sargent's use of grisaille. In his performance works, Sargent was known to truncate his palette to bring focus into the stage (See *Rehearsal of the Padeloup Orchestra at the Cirque d'Hiver* at the Museum of Fine Arts Boston and *El Jaleo* at Isabella Stewart Gardner Museum). Here the intension is to shift our focus to Saul, who dominates the composition both horizontally with his outstretched pose and vertically with the tense grip around his spear.

While John Singer Sargent is best known as a portraitist, it is likely that the works he completed for and in preparation of the Boston Public Library are what earned him the status of Royal Academician in 1897. Upon the completion of *Triumph of Religion*, critic Frederick W. Coburn christened the hall 'an American Sistine Chapel enshrined within a place of democratic learning.' (Coburn, *The American Magazine of Art* 8, no. 4 (1917): 129-36) The same review went on to revere Sargent for assimilating ancient styles into vivid, vital and modern art - a sentiment that is certainly shared in his contemporaneous retelling of *David Plays Before Saul*.





56

**PROPERTY FROM AN IMPORTANT COLLECTION,
PALM BEACH**

56

WILLIAM MERRITT CHASE (1849-1916)

A Scavenger

signed 'Chase' (upper right)

ink wash on paper laid down on board

13 1/8 x 14 1/8 in. (33.3 x 35.9 cm.)

Executed circa 1881-84.

\$5,000 - 7,000

Provenance

Alexander Wilson Drake (1843-1916), New York.

Berry-Hill Galleries, Inc., New York, by 1971. (as *Spanish Donkey Boy*)

Sale, Parke Bernet, Inc., New York, December 4, 1980, lot 2.

(as *Spanish Donkey Boy*)

Private collection, Chester, New Jersey and Manalapan, Florida,
(probably) acquired at the above sale.

By descent to the present owner from the above, 2002.

Exhibited

Cleveland Museum of Art, *Art for Collectors*, October 5-November 7,
1971. (as *Spanish Donkey Boy*)

Literature

S.N. Carter, "Street Life in Madrid," *The Century Magazine*, New York,
vol. XXXIX, 1889, p. 39, illustrated from the engraving.

R. Pisano, D.F. Baker, *William Merritt Chase: The Paintings in Pastel,
Monotypes, Painted Tiles and Ceramic Plates, Watercolors, and Prints*,
New Haven, Connecticut, 2006, vol. I, pp. 75-76, no. W.12, illustrated.

William Merritt Chase drew on his summers in Spain from 1881-84
to craft *A Scavenger*. The present work was engraved by Frederick
Juengling (1846-1889) and appeared in *The Century Magazine*
documenting the rich sights and sounds of life in Madrid. The article
also featured works by Robert Blum (1857-1903).

**PROPERTY FROM A PRIVATE COLLECTION, BEACON,
NEW YORK**

57

ANNA VAUGHN HYATT HUNTINGTON (1876-1973)

Reaching Jaguar (Panther)

inscribed 'Anna V. Hyatt' (on the base) and numbered '#16'

(on the base) and stamped and stamped with foundry number

'GORHAM CO. FOUNDERS / Q493' (on the base)

bronze with brown patina

6 1/2 in. (16.5 cm.) high

Modeled in 1917; Cast circa 1926.

\$4,000 - 6,000

Provenance

By descent within the family of the present owner.

Literature

Gorham Company, Bronze Division, *Gorham Company, Bronze
Division Papers: 3. Casting Records of Statuary and Small Bronzes
Owned by Gorham, Q Numbers Assigned to Bronzes, 1905-1970*,
New York, 1917, p. 27, no. Q493, another example listed.

(as *Reaching Panther*)

Gorham Company, Bronze Division, *Gorham Company, Bronze
Division Papers: 5. Records of Royalties Paid to Sculptors for Casting
Their Works*, New York, 1917, n.p., no. Q493, another example listed.
(as *Panther* (Q 493))

There are 23 known versions of Anna Vaughn Hyatt Huntington's
Reaching Jaguar (Panther) of this size, including the present work
numbered 16, cast by Gorham Manufacturing Company, Bronze
Division between 1917 and 1948. Another example of this model is
in the collection of The Mariners' Museum and Park, Newport News,
Virginia (1994.0009.000001).



57



58

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

58

GEORGE INNESS (1825-1894)

Landscape

signed and dated 'G. Inness 1877' (lower left)

oil on canvas

18 1/8 x 24 in. (46 x 61 cm.)

Painted in 1877.

\$30,000 - 50,000

Provenance

Mrs. T.P. O'Conner, 1912.

[With] M. Knoedler & Co., New York, 1912-13. (as *Landscape*, 1877)

Walter Jennings, New York, 1913.

[With] Ehrich-Newhouse Paintings, New York.

Paul Watkins and Barbara Watkins, by 1984.

[With] Meredith Long & Company, Houston, 1999.

Adelson Galleries, Inc., New York.

Acquired by the present owner from the above, 2021.

Exhibited

The Minneapolis Institute of Art, extended loan for public exhibition, August 7, 1984-October 13, 1986.

Literature

L. Ireland, D.B. Goodall, R.G. McIntyre, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, 1965, pp. 204-5, no. 825, illustrated.

M. Quick, *George Inness: A Catalogue Raisonné, Volume One, 1841-1879*, New Brunswick, New Jersey, 2007, p. 538, no. 628, pl. 127, illustrated.

PROPERTY FROM AN INTERNATIONAL COLLECTION

59

RICHARD EDWARD MILLER (1875-1943)

Mère et Enfant

signed 'Miller' (lower right)

oil on canvas

39 3/8 x 28 3/4 in. (100 x 73 cm.)

Painted circa 1903.

\$50,000 - 70,000

Provenance

Private collection, Switzerland, 1990s.

Acquired by the present owner from the above.

Exhibited

Liège, Belgium, Palais des Beaux-Arts, *Exposition Universelle et Internationale de Liège*, April 27-November 6, 1905, p. 393, no. 51.

Literature

"Success of American Artists at Liege Exposition," *Evening Star*, Washington, D.C., November 6, 1905, no. 16,478, p. 12. (as *Mother and Child*)

(probably) *American Art News*, New York, December 30, 1905, vol. IV, no. 12, p. 4. (as *Mother and Child*)

J.A.M. Bienenstock, *The Forgotten Episode: Nineteenth Century American Art in Belgian Public Collections*, exhibition catalogue, Brussels, Belgium, 1987, p. 30, fn. 15.

This lot is accompanied by a letter dated September 11, 2024, from Marie Louise Kane, scholar on the work of Richard Edward Miller and author of the monograph, *A Bright Oasis: The Paintings of Richard E. Miller*. We wish to thank Marie Louise Kane for preparing the following essay.

A star student at the St. Louis School of Fine Arts who received scholarship money from the school's Art Students Association to continue his studies in France, Richard E. Miller arrived in Paris in the spring of 1899, enrolling immediately in the Académie Julian. A year later, not yet 25, he had a painting accepted into the Paris Salon (Société des Artistes Français), where it received a third-place medal. *Portrait* (later known as *At Her Devotions*), a dark painting of a pious old woman holding a Bible, was the kind of Academically painted genre, that was a Salon staple at the time. When the painting was exhibited at the Chicago Art Institute that fall, a reviewer, writing for the Chicago *Inter-Ocean*, wrote, "...it is predicted that the Western Boy [Miller] will be seen henceforth in every exhibition of American paintings."

And so, it ensued. By the time Miller exhibited *Mère et Enfant* at the 1905 Universal and International Exposition of Liège (Belgium), he had exhibited in five more Paris Salons, winning a second-class medal and becoming *hors concours* in 1904, the year the French government bought the first of his paintings (They would eventually acquire three more). Miller sent some of these early works to the

1904 St. Louis World's Fair, where he received a silver medal. He began exhibiting at the Venice Biennale in 1905, where the interior of his painting of an elderly peasant woman, *La Vecchia*, is very similar to the one in *Mère et Enfant* – the most notable feature being the patterned jacquard coverlet topped with a white pillow that appears behind both women. In fact, the interior compositions of both paintings are similar with several still life elements, bowls and teapots in porcelain and copper seen atop the corner of a table in the back, meticulously rendered – one of Miller's signature features from his earliest to his late works.

It is not clear where Miller painted *Mère et Enfant*, as the young woman's cap and costume appears to be Breton, while the interior, with its wall-bed and well-padded coverlet, points to that found in a peasant home in Marken, Holland, for example, although such *lit-clos* were not unknown in northern France. Miller painted in both Brittany and Holland in his early years in Europe. The size of *Mère et Enfant*, suggests it was painted in his Paris studio, where he may have combined elements of dress and interiors from both his Breton and Dutch trips in the same painting. Miller was known to engage in this kind of artistic license throughout his career, inventing compositions with elements chosen for their aesthetic properties over reportorial ones.

An almost identical interior appears in Miller's *La Vecchia*, which he exhibited in the 1905 Venice Biennale. A number of other canvases of peasant women or children that he exhibited around the same period were sometimes of Dutch subjects. (For example, he exhibited *A Dutch Girl* at the Lewis and Clark Centennial Exposition, Portland, Oregon in 1905.) While details of Miller's painting trips to Holland are spotty, we learn from a 1903 letter from Miller's friend and colleague Frederick Friesseke to his wife, that Miller "is taking a class up to Holland..." that summer. Miller's sister, Viola Longmire, noted that Miller had also taught in Veere (no dates given), and the 1949 edition of *The National Cyclopaedia of American Biography* notes a painting by Miller titled *Dutch Woman of Rysoord*.

Mère et Enfant is a reworking of Dutch painter Jozef Israels' *The Cottage Madonna*, 1867, purchased by an American collector in 1902, and now in the Detroit Institute of Arts. Miller flattens the space considerably, eliminates objects and brings the mother and child very close to the picture plane. Israels, who exhibited six paintings at the 1904 St. Louis World's Fair, was a well-known and popular painter, who would easily have been familiar to Miller.





60

**PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA**

60

IVAN G. OLINSKY (1878-1962)

The Iris Dress

signed and inscribed with date 'Ivan G. Olinsky / A.N.A.
— 1878' (upper left)

oil on canvas

24 1/8 x 19 1/4 in. (61.3 x 48.9 cm.)

\$3,000 - 5,000

Provenance

Sale, Christie's, New York, September 22, 1993,
lot 140.

Private collection, Larchmont, New York.

Sale, Clarke Auction Gallery, Larchmont, New York,
April 7, 2019, lot 36, sold by the above.

(as *Portrait of a Lady*)

Acquired by the present owner at the above sale.



61

**PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA**

61

IVAN G. OLINSKY (1878-1962)

Seated Woman with a Red Shawl

signed 'Ivan G. Olinsky' (upper right)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

\$3,000 - 5,000

Provenance

Sale, Shapiro Auctions, New York, November 19, 2011,
lot 399.

Private collection, New Jersey.

Sale, Shannon's, Milford, Connecticut, October 27, 2016,
lot 74, sold by the above. (as *Woman with Flowers*)

Private collection, New York, acquired at the above sale.

Sale, Shannon's, Milford, Connecticut, September 17,
2020, lot 146, sold by the above. (as *Woman with
Flowers*)

Acquired by the present owner at the above sale.



62

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

62

DOUGLAS VOLK (1856-1935)

Portrait of a Girl

signed, inscribed indistinctly and dated 'Douglas Volk / ***** TT 1899,'
(lower left)

oil on canvas

24 3/8 x 16 3/8 in. (61.9 x 41.6 cm.)

Painted in 1899.

\$7,000 - 10,000

Provenance

Private collection.

Private collection, by descent from the above.

Sale, Bonhams, New York, May 22, 2019, lot 36, sold by the above.

Acquired by the present owner at the above sale.

The sitter in the present work is probably the artist's daughter, Marion Douglas (*née* Volk) Bridge (1888-1973).



63

**PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA**

63

**ABRAHAM JACOB BOGDANOVE
(1887-1946)**

Self Portrait

estate stamped (on the reverse)

oil on Masonite

36 1/8 x 30 in. (91.8 x 76.2 cm.)

\$3,000 - 5,000

Provenance

Spanierman Gallery, LLC, New York.

Sale, Rago Auctions, Lambertville, New Jersey,

September 23, 2020, lot 290, sold by the above.

Acquired by the present owner at the above sale.

Exhibited

Ogunquit, Maine, Ogunquit Museum of
American Art, extended loan for public exhibition,
November 2020-November 2022.



64

**PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA**

64

RANDALL DAVEY (1887-1964)

Jockeys Leaving the Track - Raton

signed 'Randall Davey' (lower left)

oil on Masonite

32 x 26 in. (81.3 x 66 cm.)

Painted in 1959.

\$3,000 - 5,000

Provenance

Hirshhorn Museum and Sculpture Garden, Smithsonian
Institute, Washington, D.C., 1977.

Sale, Christie's, New York, May 21, 1991, lot 649.

(as *Jockey's Leaving Track*)

Private collection, Mystic, Connecticut, acquired
at the above sale.

Private collection, by descent from the above.

Sale, Christie's, New York, August 23, 2017, lot 29, sold

by the above. (as *Jockey's Leaving Track*)

Acquired by the present at the above sale.

Exhibited

Roswell, New Mexico, Roswell Museum and Art Center,
Randall Davey, November 25, 1962-January 4, 1963, n.p.,
illustrated, and elsewhere.

New York, Findlay Galleries, *Randall Davey: 1887-1964*,
March 14-April 1, 1967, n.p., no. 5.

(as *Jockeys Leaving the Track*)



65

PROPERTY FROM A PRIVATE COLLECTION, NEW MEXICO

65

ROBERT HENRI (1865-1929)

Blanche

signed 'Robert Henri' (lower left) and signed again, inscribed with title and inscribed with artist's notebook number (on the reverse) and inscribed with artist's notebook number again and inscribed with title again twice (on the tacking edges)

oil on canvas

24 1/8 x 20 in. (61.3 x 50.8 cm.)

Painted in 1918.

\$70,000 - 100,000

Provenance

Sale, Parke-Bernet, Inc., January 28-29, 1970, lot 301.

Private collection, New York.

Private collection, New Mexico, son of the above, gift from the above, circa 1977.

By descent to the present owner from the above, wife of the above, 2018.

Exhibited

Chicago, Gage Gallery, 1918.

We are grateful to Valerie Ann Leeds, PhD, for her assistance in cataloguing this lot.

By the time Robert Henri completed this portrait of a young girl on Monhegan Island, Maine, in 1918, he had become increasingly devoted to his personal version of genre portraiture—gritty, bold, and sometimes unconventional. He painted Dutch peasants in Holland, Flamenco dancers in Spain, local children in Ireland, and Native American subjects in the Southwest. During his first summer visit to Monhegan in 1903, Henri focused on oil sketches of the rugged landscape. As his interests evolved, he turned to local portrait subjects including a group of gypsies in Ogunquit in 1915, and local children like the dynamic subject of this vibrantly painted work. In painting *Blanche*, Henri displayed the virtuosity of his brushwork and his keen ability to match a vivid palette with complex pattern.

PROPERTY FROM A PRIVATE COLLECTOR, FLORIDA

66

MARSDEN HARTLEY (1877-1943)

New Mexico

pastel on paper laid down on board

17 x 27 1/2 in. (43.2 x 69.9 cm.)

Executed in 1918.

\$50,000 - 70,000

Provenance

(possibly) Anderson Galleries, New York, May 17, 1921, lot 62, 63, or 76a, sold by the artist.

Dr. Rudolf Meyer Riefstahl (1880-1936), New York, (possibly) acquired at the above sale.

Mary Elizabeth (*née* Titzel) Riefstahl (1889-1986), New York, by descent from the above, 1936.

Brooklyn Museum of Art, New York, gift from the above, 1939.

Sale, Christie's, New York, May 17, 2022, lot 54, sold by the above to support museum collections.

Acquired by the present owner at the above sale.

Exhibited

New York, Brooklyn Museum of Art, *American Watercolors, Pastels, Collages*, 1984, p. 36.

Santa Fe, Georgia O'Keeffe Museum, *Marsden Hartley and the West: The Search for an American Modernism*, January 15-May 11, 2008, pp. 8-9, fig. 18, illustrated, and elsewhere.

New York, Brooklyn Museum of Art, *Fine Lines: American Drawings from the Brooklyn Museum*, March 1-May 26, 2013, pp. 196-97, no. 95, illustrated.

Literature

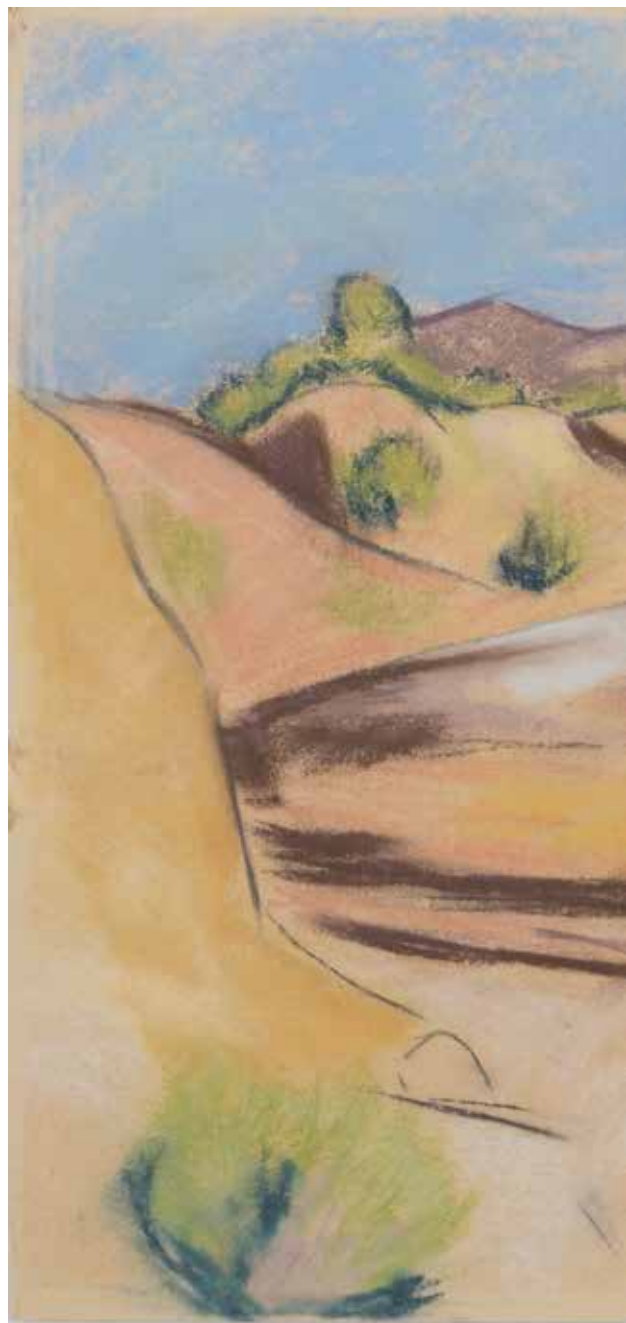
E. McCausland, Elizabeth McCausland Papers, 1838-1995, bulk 1920-1960 Series 6: Marsden Hartley, 1900-1964, Archives of American Art, Smithsonian Institution, Washington, DC, 13.15-17 datasheets.

P.J. Broder, *The American West: The Modern Vision*, Boston, 1984, p. 140, illustrated.

H. Hole, *America as Landscape: Marsden Hartley and New Mexico, 1918-1924*, Ph.D. dissertation, Princeton, New Jersey, 2005, p. 288.

This pastel is included in The Marsden Hartley Legacy Project: Complete Paintings and Works on Paper, with Bates College Museum of Art, Lewiston, Maine.

The present pastel by Marsden Hartley is a noteworthy example from the artist's New Mexico period. From the summer of 1918 to November 1919, Hartley lived and worked in the Southwest of the U.S. While there, Hartley focused on producing naturalistic renderings in pastel of the surrounding landscape including the mountains, arroyos, and desert vistas around Taos and Santa Fe. As Gail R. Scott notes, "In executing these pastels Hartley devoted fastidious attention to details of light, color, and land contours observed in the scene before him. They depict what we expect the desert to appear as: sunlit and sand-colored with high-keyed color accents. We could *walk into* these hills and valleys." (G.R. Scott, essay published in *American Art*, auction catalogue, Bonhams, New York, May 1, 2024, p. 24)



66





67

PROPERTY FROM A PRIVATE COLLECTION

67

DALE NICHOLS (1904-1995)

The Cradle

signed and dated 'DALE NICHOLS 1951' (lower left)

oil on Masonite

16 5/8 x 24 1/2 in. (42.2 x 62.2 cm.)

Painted in 1951.

\$12,000 - 18,000

Provenance

Grand Central Art Galleries, Inc., New York.

Ken Kercheval (1935-2019), Clinton, Indiana and Los Angeles.

By descent to the present owner within the family of the above.

Exhibited

Phoenix, Arizona State Fair, November 6–15, 1953.

Art Association of New Orleans, n.d.



68

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

68

MAX WEBER (1881-1961)

Winter Twilight

signed 'Max Weber' (lower right)

oil on canvas

30 1/8 x 40 1/8 in. (76.5 x 101.9 cm.)

Painted in 1938.

\$10,000 - 15,000

Provenance

Mr. and Mrs. Buell Hammett, Santa Barbara, 1941.

Santa Barbara Museum of Art, gift from the above, 1945.

Sale, Sotheby's, New York, May 27, 1998, lot 335, sold by the above.

Sale, Hindman, Chicago, December 15, 2003, lot 7.

Sale, Hindman, Chicago, May 20, 2020, lot 93.

Acquired by the present owner at the above sale.

Exhibited

Santa Barbara Museum of Art, *Painting Today and Yesterday in the United States*, June 5-September 1, 1941.

Art Institute of Chicago, *The Fifty-second Annual Exhibition of American Paintings & Sculpture*, October 30, 1941-January 4, 1942, n.p., no. 214, pl. II, illustrated.

New York, The Museum of Modern Art, *Romantic Painting in America*, November 17, 1943-February 6, 1944, pp. 40, 92, no. 203, illustrated.

New York, Whitney Museum of American Art, *Max Weber:*

Retrospective Exhibition, February 5-March 27, 1949, pp. 32, 43, 61, no. 45, illustrated, and elsewhere.

Los Angeles Municipal Art Gallery, Barnsdall Art Park, *The American Scene: 1710-1940*, April 17-May 6, 1956.

The Art Galleries, University of California at Santa Barbara, *First Comprehensive Retrospective Exhibition in the West of oils, gouaches, pastels, drawings and graphic works by Max Weber (1881-1961)*, February 6-March 3, 1968, pp. 29, 61, no. 31, illustrated, and elsewhere.

Literature

American Artist Group, Inc., *Max Weber*, Illustrated Monographs 4, New York, 1945, n.p., illustrated.



69

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

69

JOHN MARIN (1870-1953)

Deer Isle, Maine

signed and dated 'Marin / 26' (lower right)

watercolor and pencil on paper

14 1/8 x 18 1/4 in. (35.6 x 45.7 cm.)

Executed in 1926.

\$15,000 - 25,000

Provenance

Estate of the artist.

Kennedy Galleries, Inc., New York.

Private collection.

Private collection, New York, 2007.

Sale, Bonhams, New York, May 24, 2017, lot 19.

Acquired by the present owner at the above sale.

Exhibited

New York, Babcock Galleries, *American*

Paper: 1865-1965, March 5-May 6, 2009, no. 54.

New York, Babcock Galleries, *GIANTS:*

American Modern Masters, October

14-December 17, 2010, no. 6.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 564, no. 26.14, illustrated.



70

PROPERTY FROM A PRIVATE COLLECTOR, FLORIDA

70

JOHN MARIN (1870-1953)

Woolworth Building (Swaying)

signed 'Marin' (lower right)

graphite on paper

11 1/8 x 8 3/8 in. (28.3 x 21.3 cm.), image;

14 1/2 x 11 3/4 in. (36.8 x 29.8 cm.), sheet

Executed circa 1913-15.

\$10,000 - 15,000

Provenance

Patrick Roberts, New Preston, Connecticut.

Estate of the above.

Private collection, Florida.

Sale, Swann Auction Galleries, New York,

June 30, 2022, lot 83.

Acquired by the present owner at the above sale.



71

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

71

ALFRED HENRY MAURER (1868-1932)

Two Girls

oil on canvas laid down on panel

26 1/8 x 18 in. (66.4 x 45.7 cm.)

Painted *circa* 1925.

\$12,000 - 18,000

Provenance

Weyhe Gallery, New York, acquired directly from the artist.

Hollis Taggart Galleries, New York.

Private collection, Florida, acquired from the above, 2003.

Sale, Bonhams, New York, November 18, 2021, lot 37, sold by the above.

Acquired by the present owner at the above sale.

Exhibited

New York, Hollis Taggart Galleries, *Alfred H. Maurer: New Acquisitions*, September 25-October 25, 2003, n.p., illustrated.

Lancaster, Pennsylvania, Charles Demuth Museum, *Alfred H. Maurer: Modernist Expressions*, October 2-November 28, 2004, illustrated on the front cover.



72

**PROPERTY FROM A PRIVATE COLLECTOR,
FLORIDA**

72

EVERETT SHINN (1876-1953)

Another Clown

signed and dated 'EVERETT SHINN. 1947' (lower center)

oil on paper laid down on board

10 x 8 in. (25.4 x 20.3 cm.)

Painted in 1947.

\$7,000 - 10,000

Provenance

James Vigeveno Galleries, Los Angeles.

Private collection, New York.

Sale, Swann Auction Galleries, New York, June 30, 2022,
lot 283.

Acquired by the present owner at the above sale.



73

**PROPERTY FROM AN IMPORTANT COLLECTION,
PALM BEACH**

73

GEORGE BENJAMIN LUKS (1867-1933)

Mercedes (Portrait of the Artist's Wife)

inscribed and signed partially indistinctly 'Mercedes /
George Luks' (lower right)

oil on canvas

24 x 20 1/8 in. (61 x 51.1 cm.)

\$6,000 - 8,000

Provenance

John H. Surovek Gallery, Palm Beach.

Private collection, Chester, New Jersey and Manalapan,
Florida, (probably) acquired from the above.

By descent to the present owner from the above, 2002.



74

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

74
GUY PÈNE DU BOIS (1884-1958)

Girl in Gray Suit
 oil on canvas
 30 1/4 x 25 in. (76.5 x 63.5 cm.)

\$8,000 - 12,000

Provenance

Estate of the artist.
 [With] James Graham & Sons, New York.
 Sale, Shannon's, Milford, Connecticut, October 25, 2007, lot 270.
 Private collection, Palm Beach, acquired at the above sale.
 Sale, Bonhams, Los Angeles, November 15, 2016, lot 869,
 sold by the above. (as *A Lady in a Gray Suit*)
 Acquired by the present owner at the above sale.

We would like to thank Dr. Betsy Fahlman, art historian and recognized scholar on the work of Guy Pène Du Bois for her kind assistance in cataloguing this lot.



75

PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

75

SAMUEL JOHNSON WOOLF (1880-1948)

Poultry Shop

signed 'S.J. Woolf.' (lower left)

oil on canvas

16 1/8 x 20 in. (41 x 50.8 cm.)

Painted circa 1914.

\$10,000 - 15,000

Provenance

Private collection, Harris, Texas and Westchester, New York.

Private collection, Bethesda, Maryland, daughter of the above, by descent from the above.

By descent to the present owner from the above, son of the above, 2020.

Exhibited

Washington, D.C., Corcoran Gallery of Art, *Fifth Exhibition: Oil Paintings by Contemporary American Artists*, December 15, 1914-January 24, 1915, n.p., no. 138.

Detroit Museum of Art, *First Annual Exhibition of Selected Paintings by American Artists*, April 9-May 31, 1915, no. 112.

Literature

P.H. Falk, A.A. Bien, eds., *The Biennial Exhibition Record of the Corcoran Gallery of Art*, Madison, Connecticut, 1991, p. 289, no. 138.

PROPERTY FROM AN IMPORTANT COLLECTION, PALM BEACH

76

JEROME MYERS (1867-1940)

Schoolyard Games

signed 'JEROME MYERS N.A.' (lower left)

oil on canvas

22 1/2 x 16 3/8 in. (57.2 x 41.6 cm.)

\$5,000 - 7,000

Provenance

ACA American Heritage Gallery, Inc., New York.

Private collection, Chester, New Jersey and Manalapan, Florida.

By descent to the present owner from the above, 2002.

Exhibited

(probably) Providence, Rhode Island, The Rhode Island School of Design Museum, *Recent Paintings by American Artists*, October 4-25, 1910, n.p., no. 17.

Literature

(probably) "Loans to the Museum June 1910 to May 1911," *Rhode Island School of Design Thirty-Fourth Year-Book MDCCCXI*, Providence, Rhode Island, 1911, p. 46.



76



77

**PROPERTY FROM AN IMPORTANT COLLECTION,
PALM BEACH**

77

JOHN R. GRABACH (1886-1981)

New York East Side

signed 'John R Grabach NA' (lower right) and signed again
'John R Grabach' (lower right)

oil on canvas

36 1/8 x 42 1/8 in. (91.8 x 107 cm.)

\$25,000 - 35,000

Provenance

Sale, Christie's, New York, December 5, 1986, lot 245. (as *New York, East Side*)

Private collection, Chester, New Jersey and Manalapan, Florida,
(probably) acquired at the above sale.

By descent to the present owner from the above, 2002.

Exhibited

(probably) Montclair, New Jersey, Montclair Art Museum, *Paintings by James Chapin, John R. Grabach, Luigi Lucioni, A.N.A., Finger Tip Paintings by Francis R. Fast, Etchings by Kerr Eby, N.A.*, October 3-27, 1940, n.p., no. 28.



78

**PROPERTY FROM A PRIVATE COLLECTION,
NEW WESTMINSTER, BRITISH COLUMBIA, CANADA**

78

GUY CARLETON WIGGINS (1883-1962)

Midtown in Winter, NYC

signed 'Guy Wiggins NA' (lower left) and inscribed with title
and signed again (on the reverse)

oil on canvasboard

16 x 12 in. (40.6 x 30.5 cm.)

\$15,000 - 25,000

Provenance

Private collection, West Vancouver, British Columbia, Canada.

Private collection, West Vancouver, British Columbia, Canada,
wife of the above, by descent from the above.

Sale, Maxsold, West Vancouver, British Columbia, Canada,
August 20-24, 2023, lot 41, sold by the above.

Acquired by the present owner at the above sale.

This lot is accompanied by a letter of authentication from Noel
Wiggins. We would like to thank Noel Wiggins for his kind assistance
in cataloguing this lot.



79

PROPERTY FROM THE LIEBERMAN FAMILY COLLECTION

79

GUY CARLETON WIGGINS (1883-1962)

Wall Street Winter

signed 'Guy Wiggins' (lower left) and inscribed with title and signed again (on the reverse)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

\$40,000 - 60,000

Provenance

W.R. Fine Art Gallery, Dallas, by 1960.

Hub Hill Corporation, Dallas, acquired from the above, 1960.

David Dike Fine Art, Dallas, acquired from the above, 1976.

Acquired by the present owner from the above, February 27, 1995.

This lot is accompanied by a letter of authentication from Noel Wiggins. We would like to thank Noel Wiggins for his kind assistance in cataloguing this lot.

Beginning in the 1920s, Guy Carleton Wiggins turned his works' focus to depicting snow scenes in New York City, a subject which garnered great popularity and commercial success for the artist. *Wall Street Winter* is a large-scale example of one of Wiggins' favored scenes in lower Manhattan. At the right of the composition is Federal Hall and the monument to George Washington (1732-1799), on the steps where he was sworn in as the first President. Trinity Church is at upper center, seen through a stormy haze in the background. Flags adorn the buildings along either side of Wall Street, vibrantly contrasting against the muted buildings and stormy sky. Flecks of falling snow painted in Impressionistic brushwork envelop the canvas and capture the fleeting atmosphere of the scene.



80

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

80

THEODORE EARL BUTLER (1861-1936)

Sailboats, Upper Bay, New York

signed and dated 'T.E. Butler 1917' (lower left)

oil on canvas

31 3/4 x 40 in. (80.6 x 101.6 cm.)

Painted in 1917.

\$15,000 - 25,000

Provenance

Estate of the artist.

James ("Jimmy") Philip Butler (1893-1976), son of the artist, by descent from the above.

[With] Spanierman Gallery, LLC, New York.

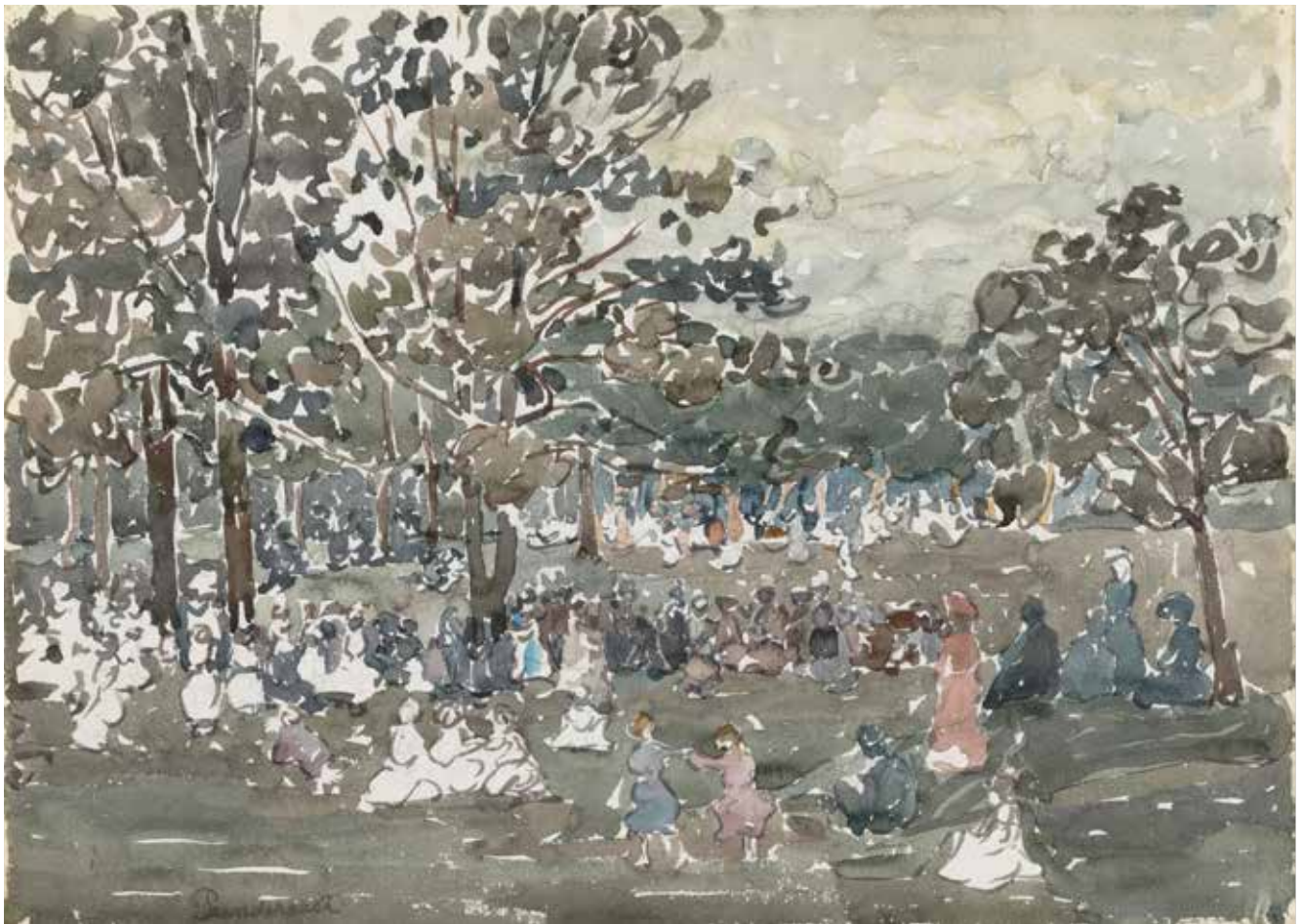
Maxwell Galleries, Ltd., San Francisco, by 1972.

Acquired by the present owner by 1984.

Exhibited

San Francisco, Maxwell Galleries, Ltd., *Theodore Earl Butler (1860-1936): American Impressionist*, June 16-July 15, 1972, p. 14, no. 728, illustrated.

This painting will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.



81

PROPERTY FROM THE ESTATE OF SUZANNE GOODSON

81

MAURICE BRAZIL PRENDERGAST (1858-1924)

Central Park

signed 'Prendergast' (lower left)
watercolor and graphite on paper
11 1/8 x 15 1/2 in. (28.3 x 39.4 cm.)
Executed circa 1907.

\$20,000 - 30,000

Provenance

Charles Prendergast (1863-1948), Westport, Connecticut, brother of the artist, by descent from the artist, 1924.
Eugénie (née Van Kemmel) Prendergast (1894-1994), Westport, Connecticut, wife of the above, by descent from the above, 1948.
Coe Kerr Gallery, New York, by 1986.
Acquired by the late owner from the above, 1986.

Exhibited

New York, Coe Kerr Gallery, *The Remembered Image: Prendergast Watercolors 1896-1906*, October 23-December 6, 1986, n.p., fig. 26, illustrated.

Literature

B. Perlman, "Three Reasons to Visit N.Y.: Sargent, Prendergast, Louis," *Baltimore Daily Record*, November 19, 1986, p. 14.
C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast, A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, pp. 439, 790, no. 914, illustrated.

This work was likely executed while the artist was in Paris in 1907.



82

**PROPERTY FROM THE PEW FAMILY COLLECTION,
SANTA BARBARA**

82

EDWARD WILLIS REDFIELD (1869-1965)

Overlooking the Sea

signed and dated 'E. W. Redfield / 1908' (lower right)

oil on canvas

38 1/2 x 50 1/2 in. (97.8 x 128.3 cm.)

Painted in 1908.

\$20,000 - 30,000

Provenance

Pennsylvania Academy of the Fine Arts, Philadelphia, by April 1909.

George Henry McFadden (1847-1926), Philadelphia, acquired from

the above, May 6, 1909.

Marjorie Mason (*née* Pew) Robinson (1914-1996), Bryn Mawr,
Pennsylvania, by 1960.

John Glenn Pew III, San Diego, son of the above, from the above, by 1980.

Gift to the present owner from the above, daughter of the above, by 1998.

Exhibited

Philadelphia, The Pennsylvania Academy of the Fine Arts, *Exhibition of Paintings by Edward W. Redfield*, April 17-May 16, 1909, n.p., no. 32, illustrated.

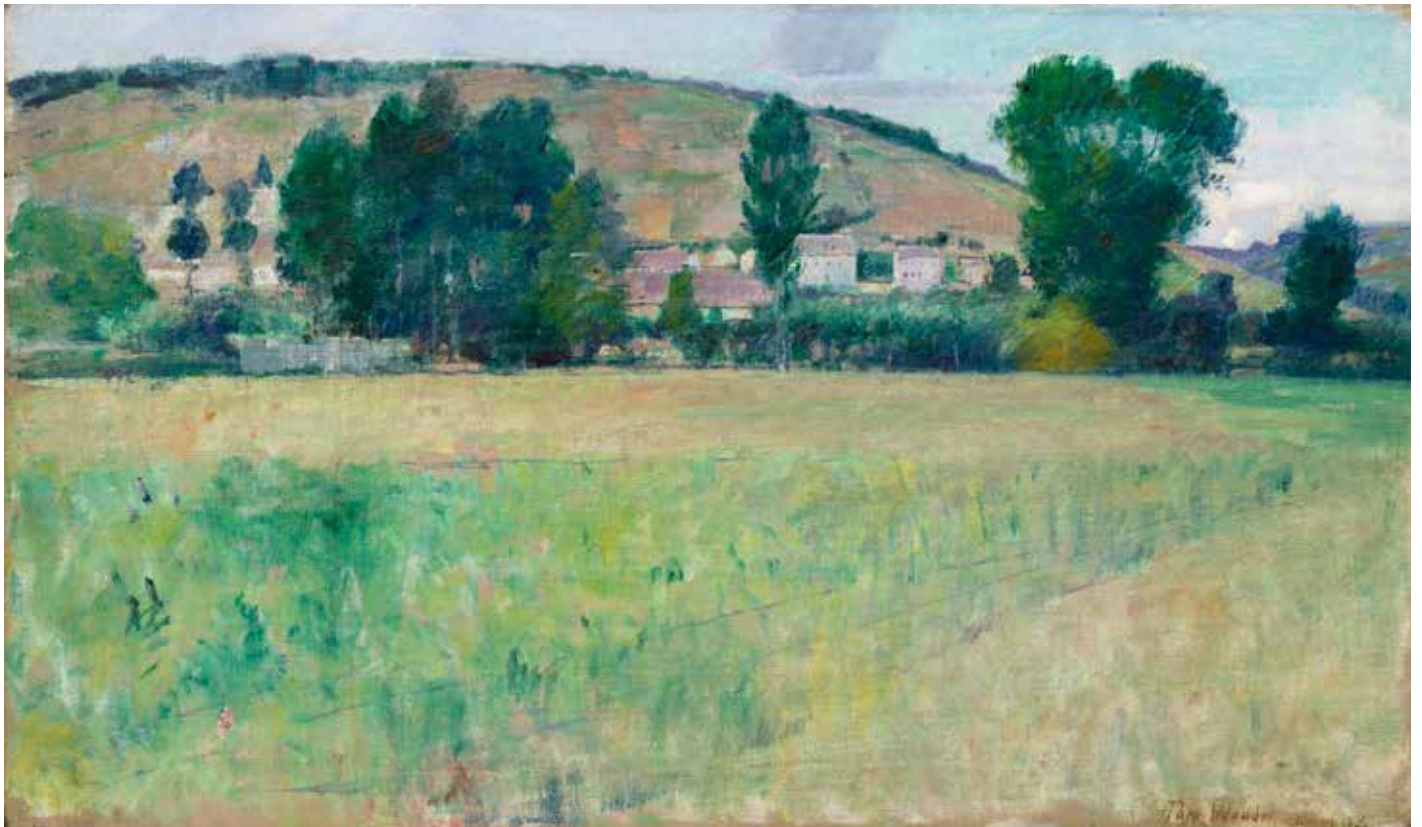
Art Club of Philadelphia, n.d.

Literature

"Art Club Obtains Redfield Painting From Exhibition: 'Overlooking the Sea' Purchased by Organization, Considered Admirable Example of Painter's Work," *The Philadelphia Inquirer*, April 25, 1909, vol. 160, no. 115, News Section ..*, p. 2., illustrated.

C. Wheeler, *Redfield*, Washington, D.C., 1925, n.p., illustrated.

This painting will be included in the forthcoming *catalogue raisonné* of Edward Redfield's work being compiled by Dr. Thomas Folk.



83

PROPERTY FROM A PRIVATE WESTERN COLLECTOR

83

THEODORE WENDEL (1859-1932)

Farm Scene

signed, inscribed and dated 'Theo Wendel Giverny 1886' (lower right)
oil on canvas

13 1/4 x 22 in. (33.7 x 55.9 cm.)

Painted in 1886.

\$20,000 - 30,000

Provenance

Daniel Stone Wendel (1899-1993), Massachusetts, son of the artist,
by descent from the artist, 1932.

[With] Vose Galleries, Boston, consigned from the above, April 1982.

Daniel Stone Wendel (1899-1993), Massachusetts, son of the artist,
returned from the above, May 1983.

Whitney Barrett Wendel (1931-2016), Elkins, New Hampshire and
Sanibel, Florida, son of the above, by descent from the above, 1993.
Keny Galleries, Columbus, by March 2002.

Private collection, Carmichael, California, (probably) acquired from
the above.

By descent to the present owner from the above, 2021.

Exhibited

New York, Whitney Museum of American Art, *Theodore Wendel: An
American Impressionist, 1859-1932*, October 16-December 5, 1976,
n.p., no. 2.

Memphis, The Dixon Gallery and Gardens, *An International Episode:
Millet, Monet and their North American Counterparts*,
November 21-December 23, 1982, pp. 127, 149-50, 162, no. 34,
and elsewhere. (as *Farm Scene, Giverny*)

Columbus, The Riffe Gallery, *The State of the Arts: A Celebration of
Ohio's Rich Artistic History*, March 3-May 4, 2003, and elsewhere.

Literature

W.H. Gerdts, *Monet's Giverny: An Impressionist Colony*, New York,
1993, pp. 26-27, 79, no. 21, illustrated. (as *Farm Scene, Giverny*)

E.J. Connell, M.S. Haverstock, J. Keny, N.V. Maciejunes, 'Ohio:
The State of the Arts', *Timeline, A Publication of the Ohio Historical
Society*, March-June 2003, vol. 20, nos. 2, 3, p. 25, illustrated.

L. Buckley, *Theodore Wendel: True Notes of American Impressionism*,
New York, 2019, pp. 39, 46, 105, 168, pl. 4, illustrated. (as *Farm
Scene, Giverny, France*)



84

**PROPERTY FROM A PRIVATE COLLECTION, LONG ISLAND,
NEW YORK**

84

GEORGE HITCHCOCK (1850-1913)

Brittany Girl on a Flowered Pathway

signed 'G. HITCHCOCK' (lower left)

oil on canvas

31 1/8 x 24 1/8 in. (79.1 x 61.3 cm.)

\$15,000 - 25,000

Provenance

Private collection, Pasadena, California.

Sale, John Moran Auctioneers, Pasadena, California, February 15, 2005, lot 172, sold by the above.

Michael Robin Jackson (1934-2022) and Alana Susan (née Ladd) Jackson (1965-2014), Los Angeles, acquired at the above sale.

By descent to the present owner from the above, daughter of the above, 2022.



85

PROPERTY FROM AN IMPORTANT COLLECTION, PALM BEACH

85

JULIAN ALDEN WEIR (1852-1919)

The Lace Maker

signed 'J. Alden Weir' (upper right)

oil on canvas

30 3/8 x 25 3/8 in. (77.2 x 64.5 cm.)

Painted in 1915.

\$20,000 - 30,000

Provenance

Paul Schulze, by 1921.

Abraham M. Adler (1902-1985).

Hirschl & Adler Galleries, New York, 1973.

Trosby Galleries, Atlanta, acquired from the above, 1978.

Mrs. Percy Uris.

Estate of the above.

Sale, Christie's, New York, December 6, 1985, lot 179, sold by the above.

Private collection, acquired from the above.

Michelman Fine Art, New York.

Private collection, Chester, New Jersey and Manalapan, Florida, acquired from the above, circa 1989.

By descent to the present owner from the above, 2002.

Exhibited

New York, The Metropolitan Museum of Art, *Julian Alden Weir: A Memorial Exhibition*, March 17-April 20, 1924, pp. 10, 17, no. 66.

New York, Hirschl & Adler Galleries, *Quality: An Experience in Collecting*, November 12-December 7, 1974, n.p., no. 44, illustrated.

New York, Owen Gallery, *American Impressionism*, November 1-December 17, 1994.

Literature

J.B. Millet, ed., A.V. Tack, dir. chm., D. Volk, dir., K. Frazier, dir., The Century Association of New York City, *Julian Alden Weir: An Appreciation of His Life and Works, With Illustrations*, Boston, 1921, p. 137. (as *The Lace-Maker*)

J.B. Millet, ed., A.V. Tack, dir. chm., D. Volk, dir., K. Frazier, dir., The Century Association of New York City, *Julian Alden Weir: An Appreciation of His Life and Works*, New York, 1922, p. 137. (as *The Lace-Maker*)

D.W. Young, L.W. Chisolm, *The Life & Letters of J. Alden Weir*, New Haven, Connecticut, 1960, p. 262, fig. 23, illustrated.

Hirschl & Adler Galleries, *Selections from the collection of Hirschl & Adler Galleries*, New York, 1975.

D.B. Burke, *J. Alden Weir: An American Impressionist*, Newark, Delaware, 1983, pp. 245, 250, 310, fig. 6.31, illustrated.

The sitter depicted in the present work is believed to be Julian Alden Weir's daughter, Dorothy (née Weir) Young (1890-1947).



86

PROPERTY FROM A PRIVATE COLLECTION, HAWAII

86

EMIL CARLSEN (1848-1932)

The Open Sea

signed 'Emil Carlsen.' (lower left)

oil on canvas

25 1/4 x 30 1/4 in. (64.1 x 76.8 cm.)

Painted *circa* 1912.

\$10,000 - 15,000

Provenance

Private collection, Shaker Heights, Ohio.

Private collection, Hawaii, acquired from the above, *circa* 2000.

Acquired by the present owner from the above.

The present work is recorded in the Emil Carlsen Archives. The online version of the archive is available at www.emilcarlsen.org. We wish to thank Bill Indursky, Archive Director at the Emil Carlsen Archives, New York, for his assistance cataloguing this work.



87

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

87

LOUIS RITMAN (1889-1963)

By the River

signed 'L. RITMAN' (lower right)

oil on canvas

49 1/2 x 40 5/8 in. (125.7 x 103.2 cm.)

Painted circa 1920.

\$20,000 - 30,000

Provenance

Spanierman Gallery, LLC, New York, by 2005.

Acquired by the present owner from the above, September 2018.

Exhibited

New York, Spanierman Gallery, LLC, *Fine American Art from 1845 to 1960*, May 5-July 7, 2005, n.p., no. 30, illustrated.



88

PROPERTY FROM A PRIVATE COLLECTION, ILLINOIS

88

LOUIS RITMAN (1889-1963)

Nude Study No. 2

signed 'L. RITMAN' (lower right)

oil on canvas

32 x 32 in. (81.3 x 81.3 cm.)

Painted *circa* 1929.

\$10,000 - 15,000

Provenance

Estate of the artist.

Maurice Ritman (1906-1994), Chicago, brother of the artist, Co-Administrator, The Louis Ritman Collection, by descent from the above, 1963.

Private collection, Arizona, acquired from the above, 1969.

Estate of the above, 2022.

By descent to the present owner from the above.

Literature

N. De Fleur, *Louis Ritman*, Random Lake, Wisconsin, 1967, p. 14, illustrated.



89

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

89

EMMA FORDYCE MACRAE (1887-1974)

Orientalist Floral Still Life

signed and dated 'EMMA FORDYCE MACRAE / 1922' (lower left)

oil on canvas laid down on board

30 1/8 x 34 in. (76.5 x 86.4 cm.)

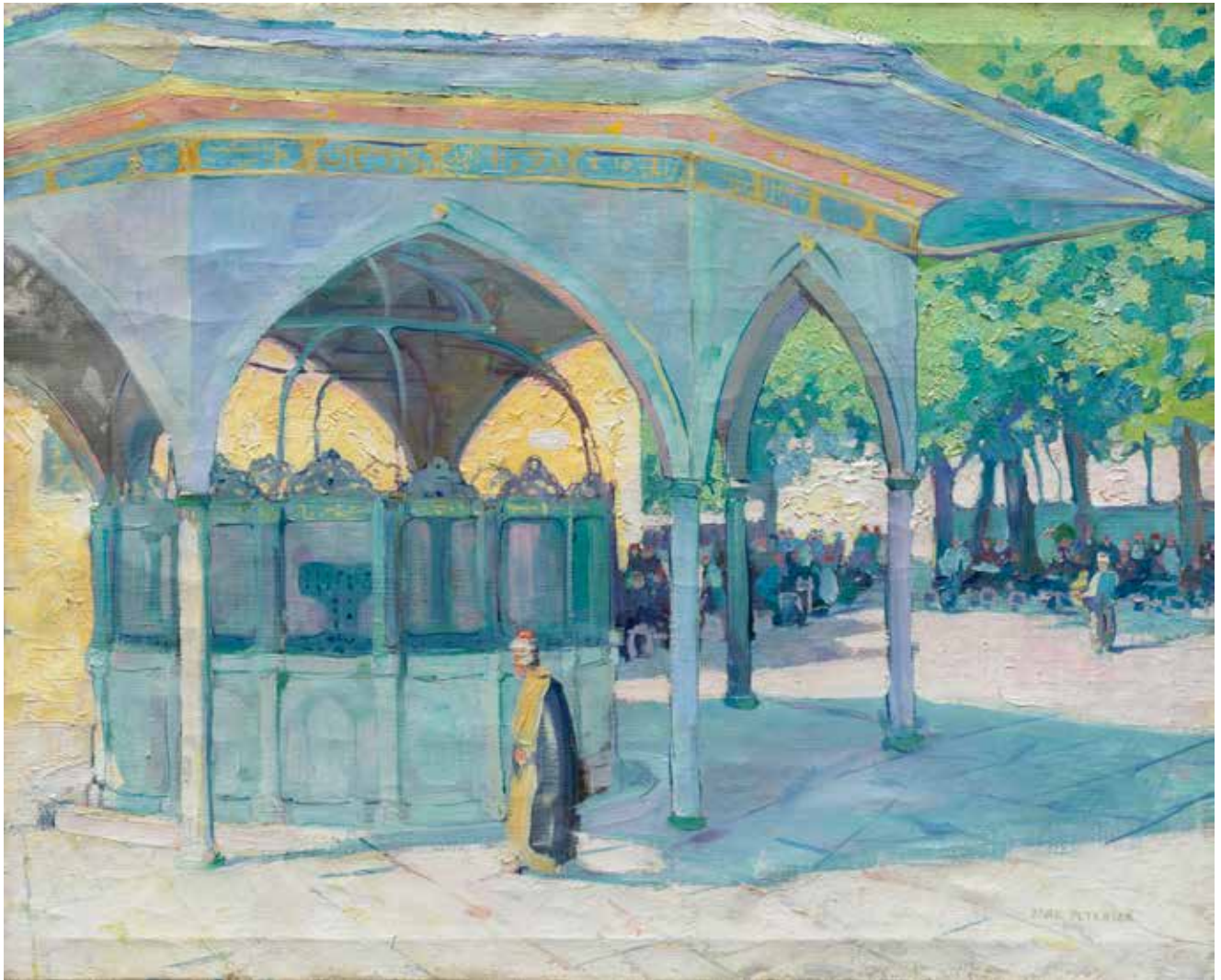
Painted in 1922.

\$4,000 - 6,000

Provenance

Louis Levy Horch (1888-1979) and Nettie (*née* Silverstein) Horch (1896-1991), Hallandale, Florida.

Gift to the present owner from the above, grandson of the above, October 20, 1976.



90

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

90

JANE PETERSON (1876-1965)

Ablution Fountain, Hagia Sophia

signed 'JANE PETERSON' (lower right)

oil on canvas

24 x 30 in. (61 x 76.2 cm.)

Painted circa 1924.

\$20,000 - 30,000

Provenance

Private collection, Laguna Beach, California.

Acquired by the present owner from the above.

Exhibited

(possibly) New York, Ehrich Galleries, *Exhibition of Pictures Recently Painted in Constantinople by Jane Peterson*, January 21-February 7, 1925.

In the summer of 1924, Jane Peterson traveled to Constantinople and spent six months in Turkey.



91

PROPERTY FROM A PRIVATE MINNESOTA COLLECTOR

91

MATHIAS JOSEPH ALTEN (1871-1938)

Hillside with Flowering Trees

signed 'M. ALTEN' (lower right)

oil on canvas

21 x 26 1/8 in. (53.3 x 66.4 cm.)

Painted circa 1919.

\$5,000 - 7,000

Provenance

By descent within the family of the artist to the present owner.

This painting is included in the Mathias J. Alten Catalogue Raisonné as CR Number CR.MJA.MILA1299. The Mathias J. Alten Catalogue Raisonné is accessible at www.alten.gvsuartsGallery.org and is a gift to Grand Valley State University from Anita M. Gilleo and supported by the Anita M. Gilleo Endowment. The project is maintained by the Lead Project Research and original catalogue director, James A. Straub.



92

PROPERTY FROM A PRIVATE MINNESOTA COLLECTOR

92

MATHIAS JOSEPH ALTEN (1871-1938)

Gulls at Leland

signed 'M. ALTEN' (lower left)

oil on canvasboard

16 x 20 in. (40.6 x 50.8 cm.)

Painted in 1936.

\$4,000 - 6,000

Provenance

By descent within the family of the artist to the present owner.

This painting is included in the Mathias J. Alten Catalogue Raisonné as CR Number CR.MJA.MILW1296. The Mathias J. Alten Catalogue Raisonné is accessible at www.alten.gvsuartsGallery.org and is a gift to Grand Valley State University from Anita M. Gilleo and supported by the Anita M. Gilleo Endowment. The project is maintained by the Lead Project Research and original catalogue director, James A. Straub.



93

PROPERTY FROM A PRIVATE WESTERN COLLECTOR

93

CHARLES WEBSTER HAWTHORNE (1872-1930)

By the Sea

signed 'C.W. Hawthorne' (lower left)

oil on canvas

18 1/8 x 21 3/8 in. (46 x 54.3 cm.)

\$10,000 - 15,000

Provenance

Henry Hensche (1899-1992), Provincetown.

Private collection, New York, acquired from the above, 1948.

Private collection, by descent within the family of the above.

Sale, Sotheby's, New York, September 28, 2012, lot 101, sold by the above.

Thomas Colville Fine Art, New York, acquired at the above sale.

Private collection, Carmichael, California, (probably) acquired from the above.

By descent to the present owner from the above, 2021.



94

PROPERTY FROM A PRIVATE TRUST, ALABAMA

94

ANNA MARY ROBERTSON "GRANDMA" MOSES (1860-1961)

Sugaring Off

signed 'MOSES.' (lower right)

oil on Masonite

7 1/8 x 8 3/4 in. (18.1 x 22.2 cm.)

Painted in 1945.

\$15,000 - 25,000

Provenance

Private collection, Niantic, Connecticut and Spanish Fort, Alabama,
gift from the artist, December 1952.

By descent to the present owner from the above, 2024.

Literature

O. Kallir, *Grandma Moses*, New York, 1973, p. 338, RB listing.

This work, painted on May 15, 1945, was assigned number 1056
by the artist and entered into her record book on page 37.

This work has been assigned a *catalogue raisonné* number of Kallir
521A.

The copyright for this picture is reserved to Grandma Moses
Properties, Co., New York.



95

PROPERTY FROM AN IMPORTANT COLLECTION, PALM BEACH

95

ANNA MARY ROBERTSON "GRANDMA" MOSES (1860-1961)

Catching the Thanksgiving Turkey

signed 'MOSES.' (lower left)

oil on Masonite

14 1/8 x 20 in. (35.9 x 50.8 cm.)

Painted in 1943.

\$20,000 - 30,000

Provenance

James Vigeveno Galleries, Los Angeles, by 1973.

Private collection, Chester, New Jersey and Manalapan, Florida.

By descent to the present owner from the above, 2002.

Literature

O. Kallir, *Grandma Moses*, New York, 1973, p. 292, no. 280, illustrated.

This work, painted on August 27, 1943, was assigned number 444 by the artist and entered into her record book on page 22.

The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.



96

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

96

STEPHEN SCOTT YOUNG (BORN 1957)

Turning Point

signed and dated 'SS Young 1986' (lower left)

watercolor on paper

30 x 22 1/4 in. (76.2 x 56.5 cm.)

Executed in 1986.

Provenance

Helander Gallery, Palm Beach.

John H. Surovek Gallery, Palm Beach.

Sale, Barridoff Auctions, South Portland, Maine, August 4, 2006, lot 107.

Acquired by the present owner at the above sale.

\$8,000 - 12,000



97

PROPERTY FROM A DELAWARE PRIVATE COLLECTION

97

STEPHEN SCOTT YOUNG (BORN 1957)

Ocean Cottage (Study)

signed and dated 'SS Young / 91' (lower left)

watercolor on card

10 7/8 x 14 7/8 in. (27.6 x 37.8 cm.)

Executed in 1991.

\$4,000 - 6,000

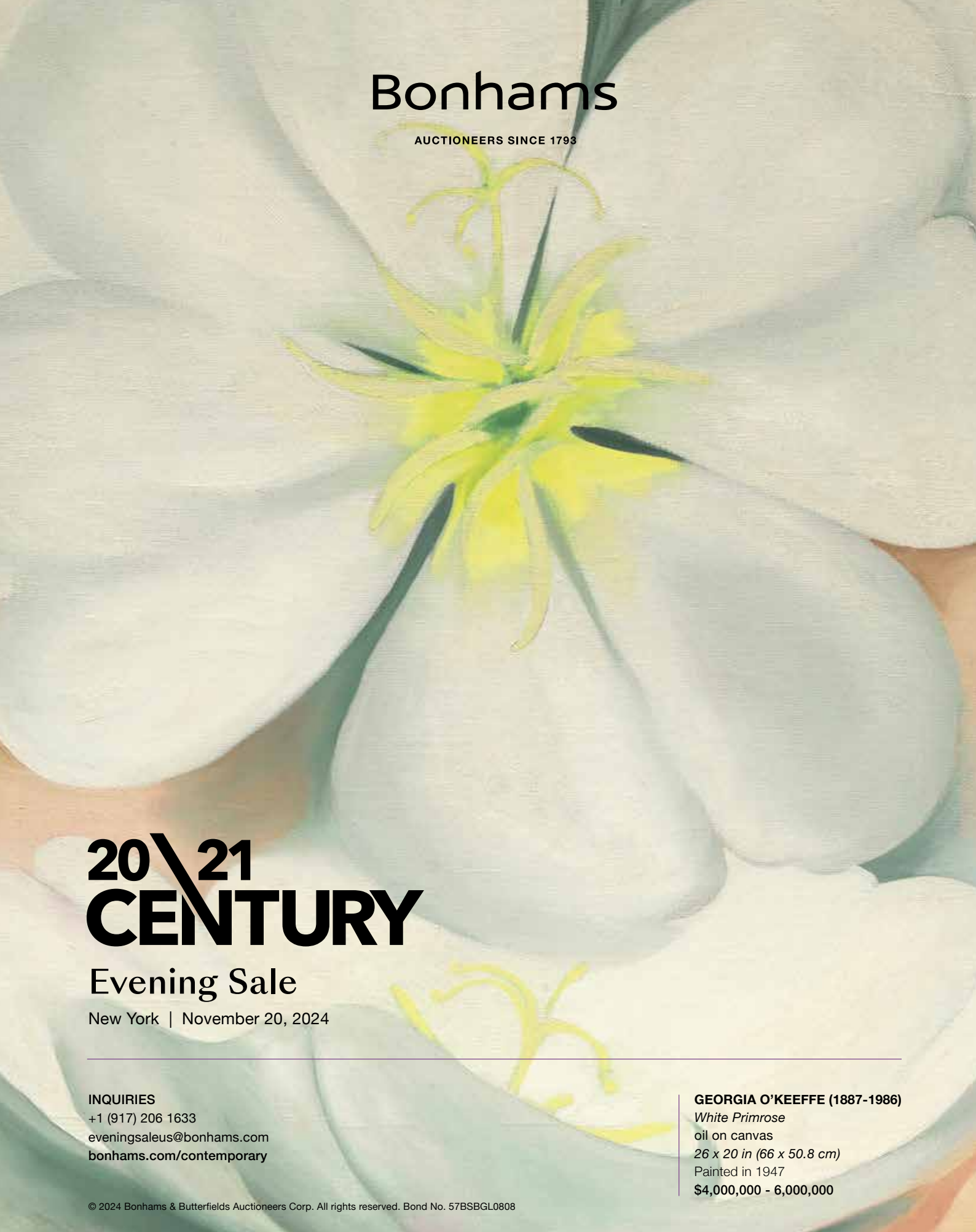
Provenance

John H. Surovek Gallery, Palm Beach.

Private collection, Florida.

Acquired by the present owner from the above, *circa* 2005.

END OF SALE



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GEORGIA O'KEEFE (1887-1986)

White Primrose

oil on canvas

26 x 20 in (66 x 50.8 cm)

Painted in 1947

\$4,000,000 - 6,000,000



Bonhams

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WAYNE THIEBAUD (1920-2021)

Dog and Shadow

2007

oil on canvas

35 7/8 x 24 in (91.2 x 60.9 cm)

\$300,000 - 500,000

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Prints & Multiples

New York | November 26, 2024



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ROY LICHTENSTEIN (1923-1997)

Red Lamps, from Interior Series
(Corlett 251), 1990

US\$80,000 - 120,000



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GUY ROSE (1867-1925)

Rocks, Point Reamer (Carmel) (detail)

oil on canvas

17 x 24 in. (framed 25 1/2 x 32 1/2 in.)

\$200,000 - \$300,000

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Prints & Multiples

New Bond Street, London | 10 December 2024



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ANDY WARHOL (AMERICAN, 1928-1987)

Marilyn Monroe (Marilyn)

Screenprint in colours, 1967, on wove
paper, signed with initials in pencil
and stamp-numbered 78/250

£120,000 – 180,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

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Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term "Conditions of Sale" includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at www.bonhams.com/WebTerms which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms "Bonhams," "we," "us" and "our" refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms "you" and "your" refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term "hammer price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):

28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.

- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.

- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.

- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term "purchase price" means the aggregate of (a) the hammer price, (b) the buyer's premium, (c) any 3rd-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "SALES AND USE TAX" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.
10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

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12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.
15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," "Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or "Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
 - (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
 - (ii) The arbitration shall be conducted in New York, New York; and
 - (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

❑ No Reserve

Unless indicated by the ❑ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

□ Bidding by Interested Parties

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ Guaranteed Property/Third Party Irrevocable Bid

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

Ⓢ Lot Shown with a Display-Only Part

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium ("Purple Paddle") Lot Subject to Restricted Bidding

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

Including

PROPERTY FROM THE ESTATE OF LINDA L. BEAN

PROPERTY FROM THE CAMILLA CHANDLER FROST TRUST

PROPERTY FROM THE ESTATE OF SUZANNE GOODSON

PROPERTY FROM THE LIEBERMAN FAMILY COLLECTION

PROPERTY FROM THE PEW FAMILY COLLECTION, SANTA BARBARA

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

PROPERTY FROM THE LLOYD J. SCHWARTZ FAMILY COLLECTION

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the Ⓜ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a Ⓞ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities:

You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

| | |
|------------------------|----------------------------|
| \$50-200..... | by \$10s |
| \$200-500..... | by \$20/50/80s |
| \$500-1,000..... | by \$50s |
| \$1,000-2,000..... | by \$100s |
| \$2,000-5,000..... | by \$200/500/800s |
| \$5,000-10,000..... | by \$500s |
| \$10,000-20,000..... | by \$1,000s |
| \$20,000-50,000..... | by \$2,000/5,000/8,000s |
| \$50,000-100,000..... | by \$5,000s |
| \$100,000-200,000..... | by \$10,000s |
| above \$200,000..... | at auctioneer's discretion |

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

| | |
|------------------------|-------------------------------|
| \$50-200..... | by \$10s |
| \$200-500..... | by \$20/40/60/80s |
| \$500-1,000..... | by \$50s |
| \$1,000-2,000..... | by \$100s |
| \$2,000-5,000..... | by \$200/400/600/800s |
| \$5,000-10,000..... | by \$500s |
| \$10,000-20,000..... | by \$1,000s |
| \$20,000-50,000..... | by \$2,000/4,000/6,000/8,000s |
| \$50,000-100,000..... | by \$5,000s |
| \$100,000-200,000..... | by \$10,000s |
| above \$200,000..... | at auctioneer's discretion |

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer's Guide - continued

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dttusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

| | | | |
|---|--|--|--|
| Sale title: American Art | | Sale date: November 19, 2024 | |
| Sale no. 29239 | | Sale venue: New York | |
| General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time. | | | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (to be invoiced if applicable) | | | |
| Address | | | |
| City | | County / State | |
| Post / Zip code | | Country | |
| Telephone mobile | | Telephone daytime | |
| Telephone evening | | | |
| Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number. | | | |
| E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses. | | | |
| I am registering to bid as a private client <input type="checkbox"/> | | I am registering to bid as a trade client <input type="checkbox"/> | |
| Resale: please enter your resale license number here _____ We may contact you for additional information. | | | |

| SHIPPING | |
|---|----------------------|
| Shipping Address (if different than above): | |
| Address: _____ | Country: _____ |
| City: _____ | Post/ZIP code: _____ |

Please note that all telephone calls are recorded.

| Type of bid (A-Absentee, T-Telephone) | Lot no. | Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section. | MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only* |
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You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

| | |
|---|-------|
| BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS. | |
| Your signature: | Date: |

Index

A

Allen, Douglas
Alten, Mathias Joseph
Avery, Milton

B

Barnes, Ernie
Beard, William Holbrook
Benton, Thomas Hart
Bogdanove, Abraham Jacob
Bricher, Alfred Thompson
Bristol, John Bunyan
Brush, George de Forest
Butler, Theodore Earl

C

Cadmus, Paul
Carlsen, Emil
Catlett, Elizabeth
Chase, William Merritt

D

Davey, Randall
Davidson, Jo
Drewes, Werner
Du Bois, Guy Pène

F

Frontin, Ronald

G

Grabach, John R.

H

Hartley, Marsden
Hawthorne, Charles Webster
Henri, Robert
Hitchcock, George
Huntington, Anna Vaughn Hyatt

I

Inness, George

J

Johnson, David

K

Kahn, Wolf

L

Lewis, Edmund Darch
Luks, George Benjamin

M

MacRae, Emma Fordyce
Marin, John

39, 40
91, 92
6
11, 12
48
15
63
42, 47
43
54
80
Maurer, Alfred Henry
McCoy, Ann Wyeth
McCoy, Anna Brelsford
McCoy, John W.
Miller, Richard Edward
Morris, George L.K.
Moses, Anna Mary Robertson "Grandma"
Myers, Jerome

N

Nichols, Dale

O

Olinsky, Ivan G.

P

Paxton, William McGregor
Peterson, Jane
Prendergast, Maurice Brazil

R

64
16
9
74
Redfield, Edward Willis
Richardt, Joachim Ferdinand
Ritman, Louis
Rockwell, Norman

S

35
Scott, Julian
Shaw, Charles Green
Shinn, Everett

T

66
93
65
84
57
Tait, Arthur Fitzwilliam

V

84
57
Vedder, Elihu
Volk, Douglas

W

46, 58
49
1, 2, 3, 4, 5
34
73
Weber, Max
Weir, Julian Alden
Wendel, Theodore
Weymouth, George Alexis
Wiggins, Guy Carleton
Woolf, Samuel Johnson
Wyeth, Andrew
Wyeth, Henriette
Wyeth, Jamie
Wyeth, Newell Convers

Y

Young, Stephen Scott

71

30, 31

36

32, 33, 38

59

8

94, 95

76

67

60, 61

52

90

81

82

44

87, 88

17P

55

45

7

72

50, 51

53

62

68

85

83

41

78, 79

75

21, 23, 27, 28

37

25, 26, 29

18, 19, 20, 22P, 24

96, 97



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